AUTHENTIC GUITAR TAB EDITION

GUITAR ANTHOLOGY
RUSH

Alfred

GUITAR ANTHOLOGY

RUSH

ALBUM ARTWORK

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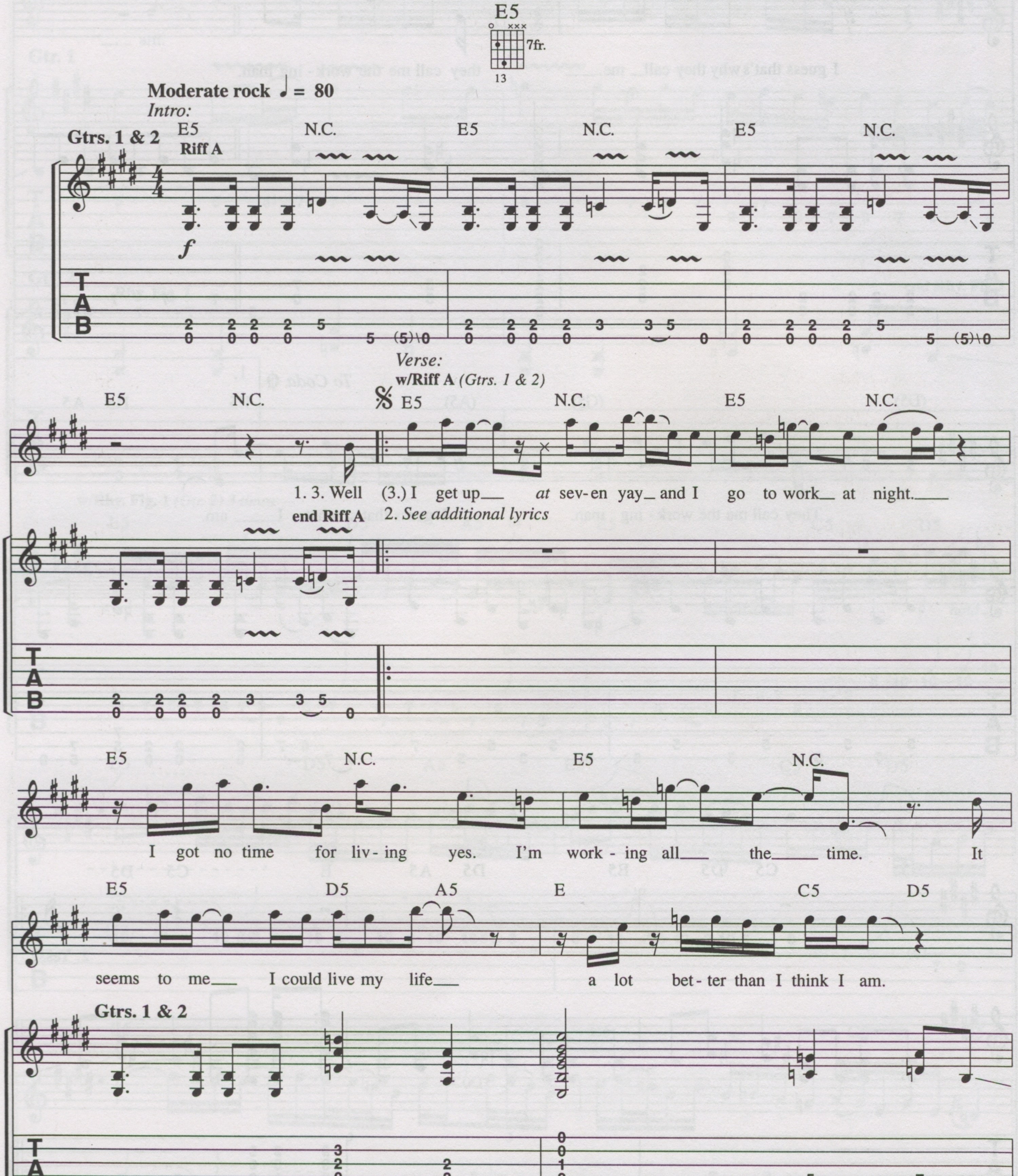
CONTENTS

CLOSER TO THE HEART 36
COLD FIRE 199
DISTANT EARLY WARNING 146
DREAMLINE 182
FREE WILL 76
LA VILLA STRANGIATO 62
LIMELIGHT 112
NEW WORLD MAN 138
A PASSAGE TO BANGKOK 18
RED BARCHETTA 119
RED SECTOR A 154
ROLL THE BONES 170
SHOW DON'T TELL 162
THE SPIRIT OF RADIO 90
STICK IT OUT 210
THE TREES 25
TOM SAWYER 132
WORKING MAN 3
XANADU 46
YYZ 192

WORKING MAN

Words and Music by
GEDDY LEE and ALEX LIFESON



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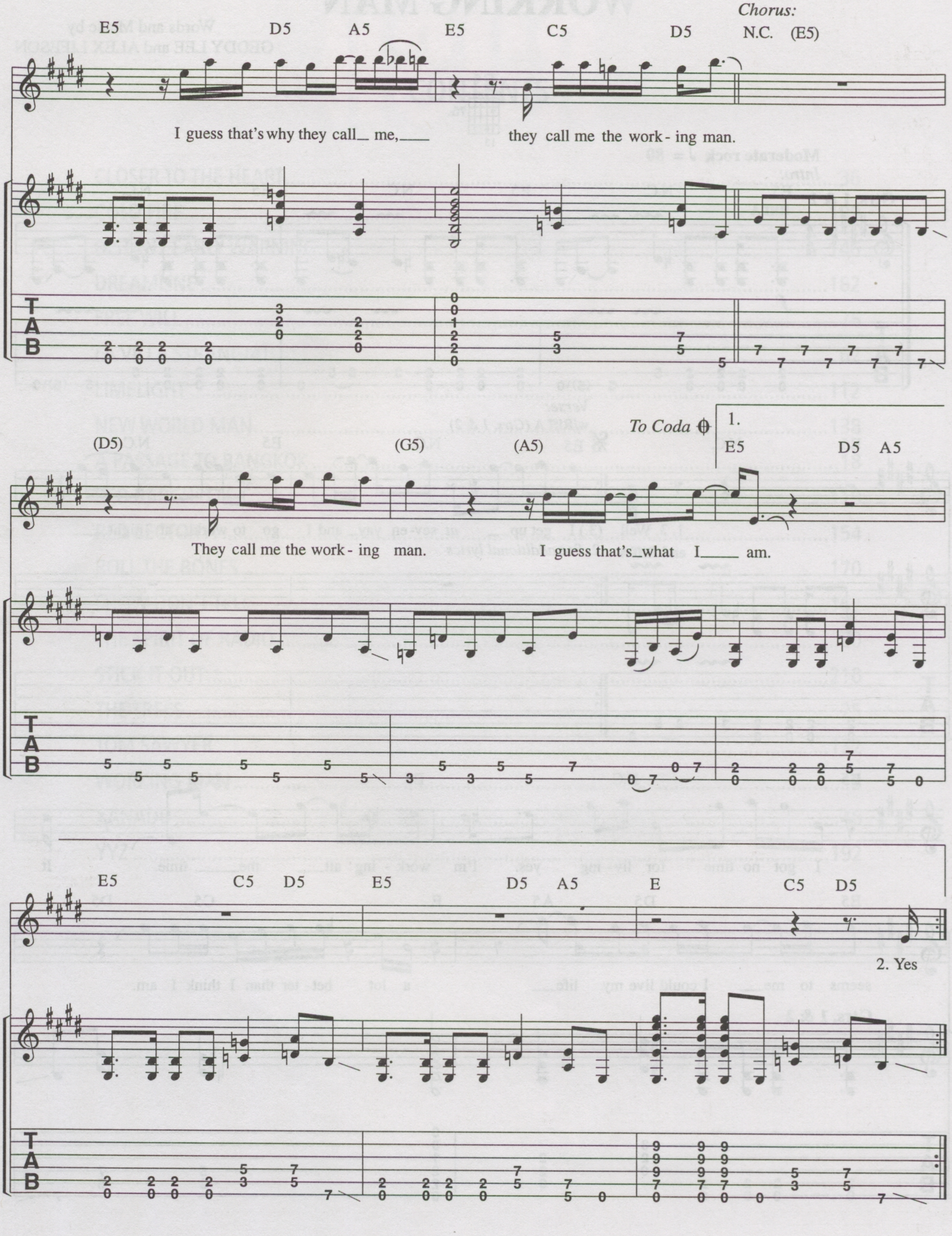
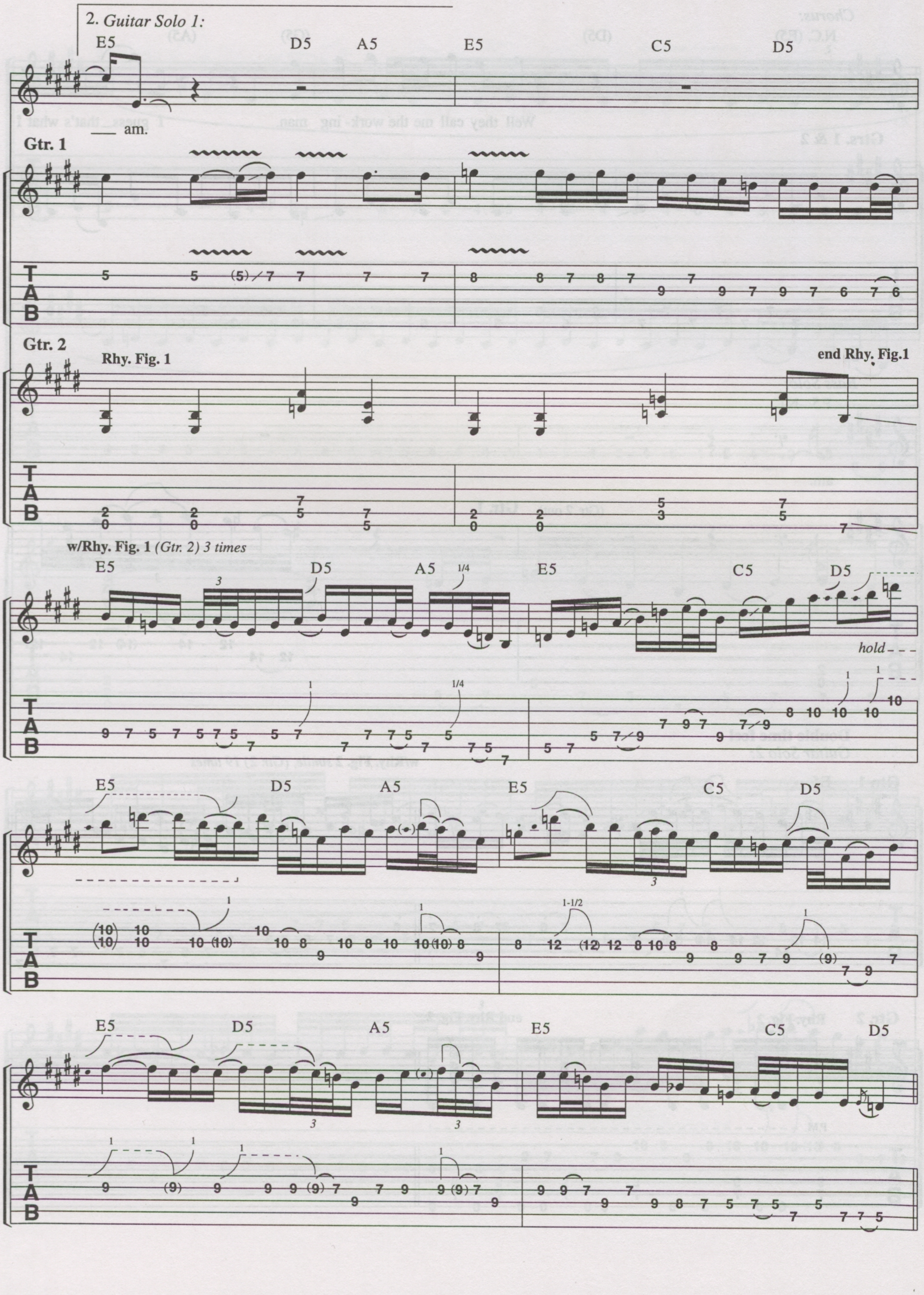
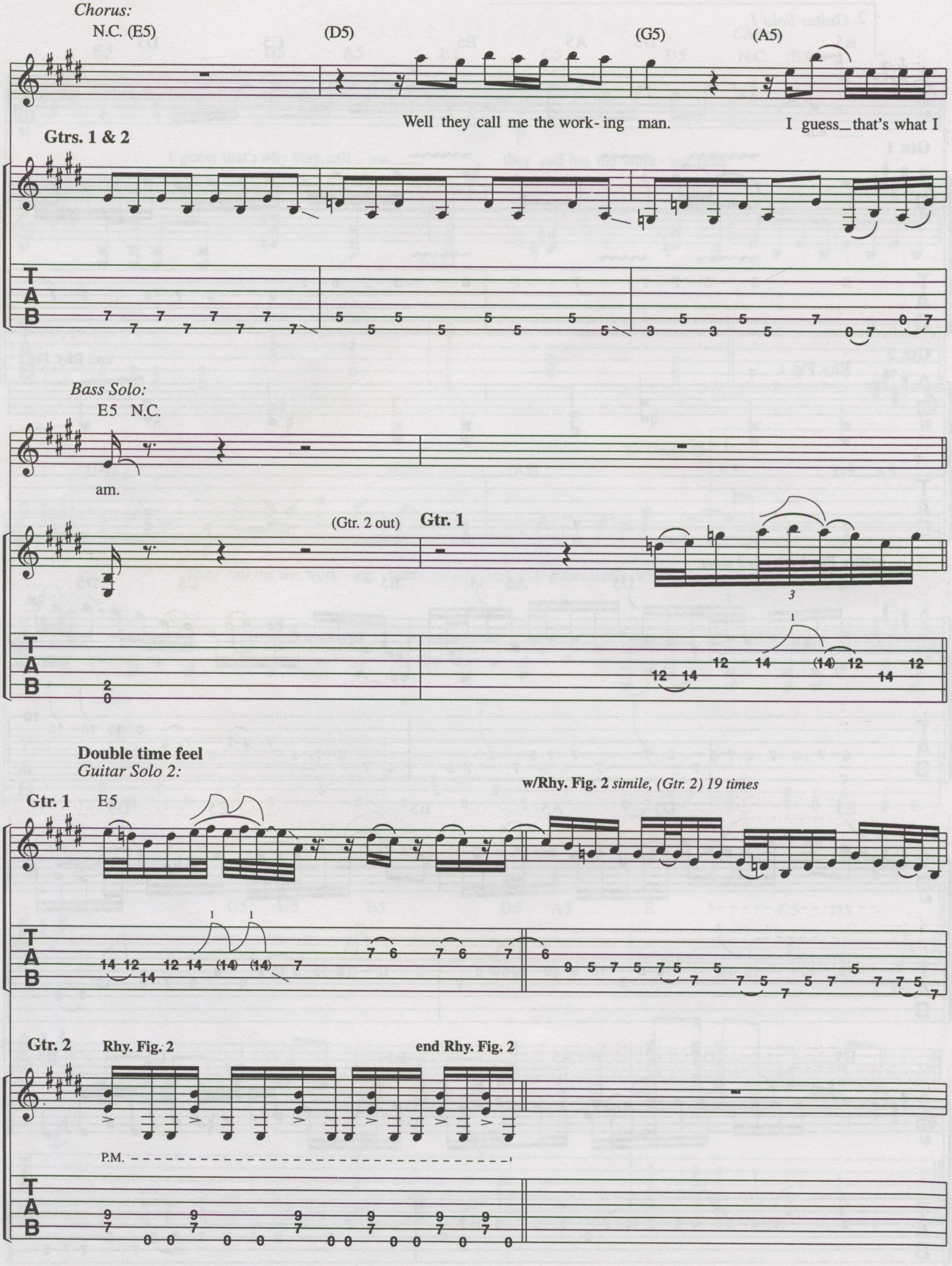
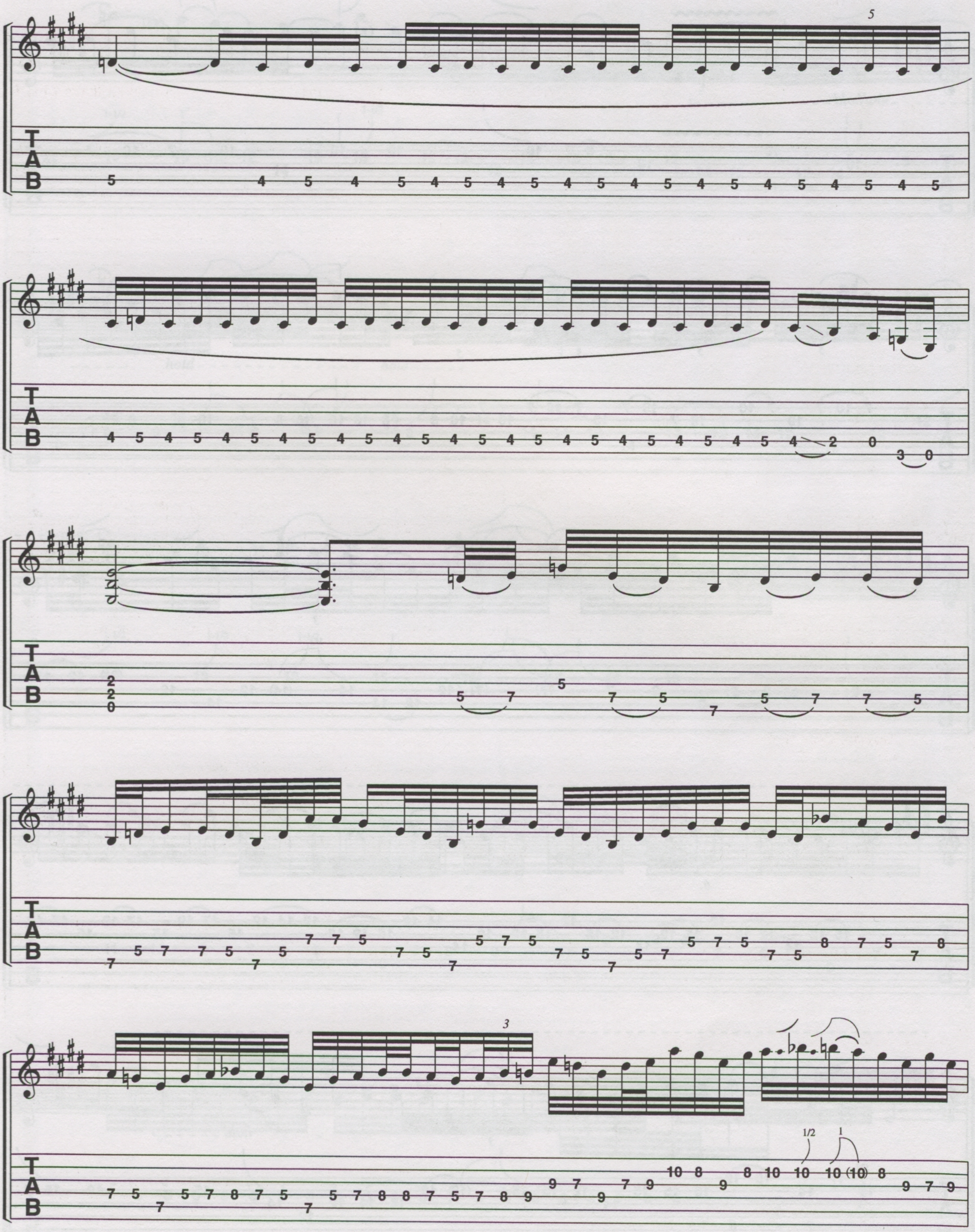
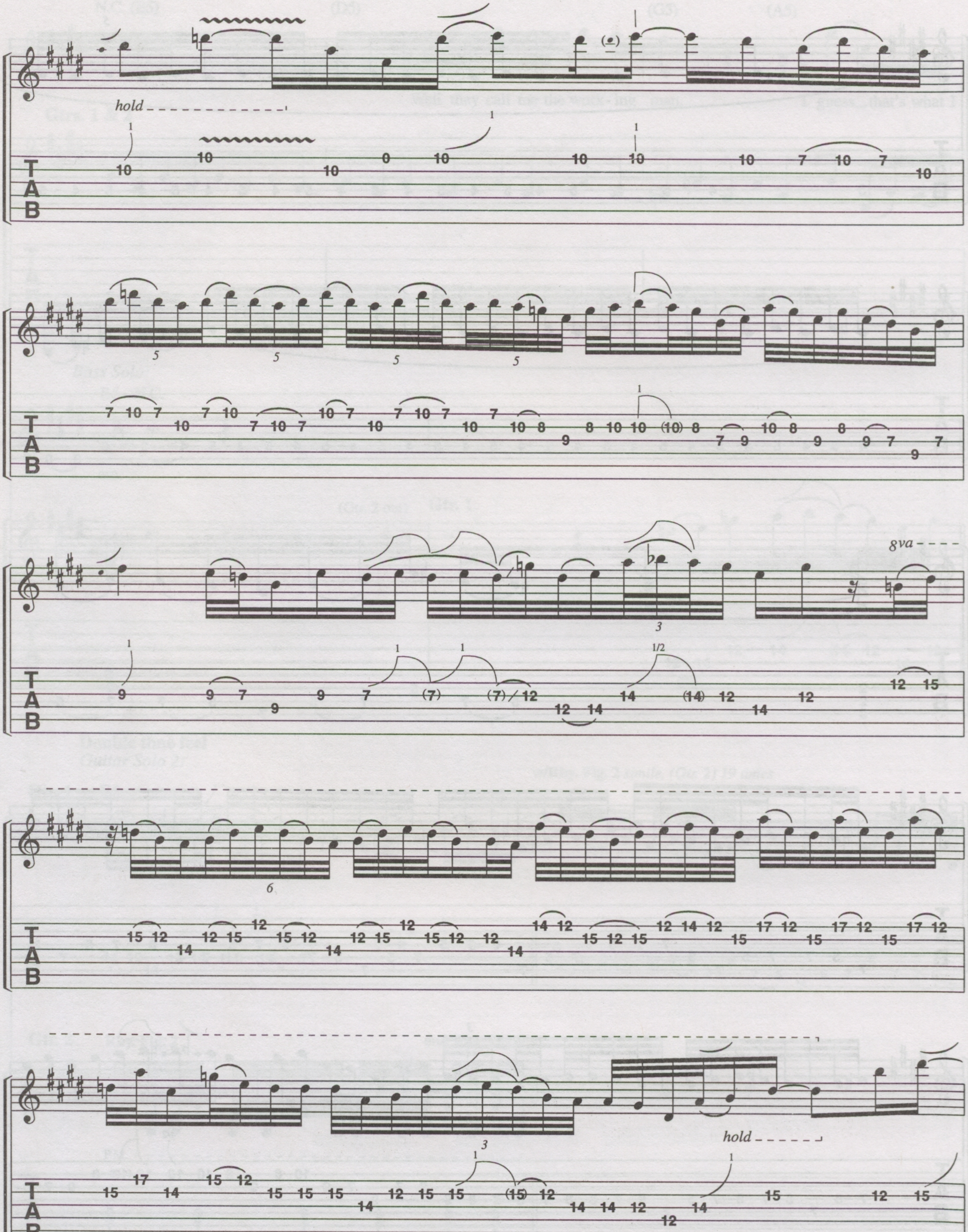
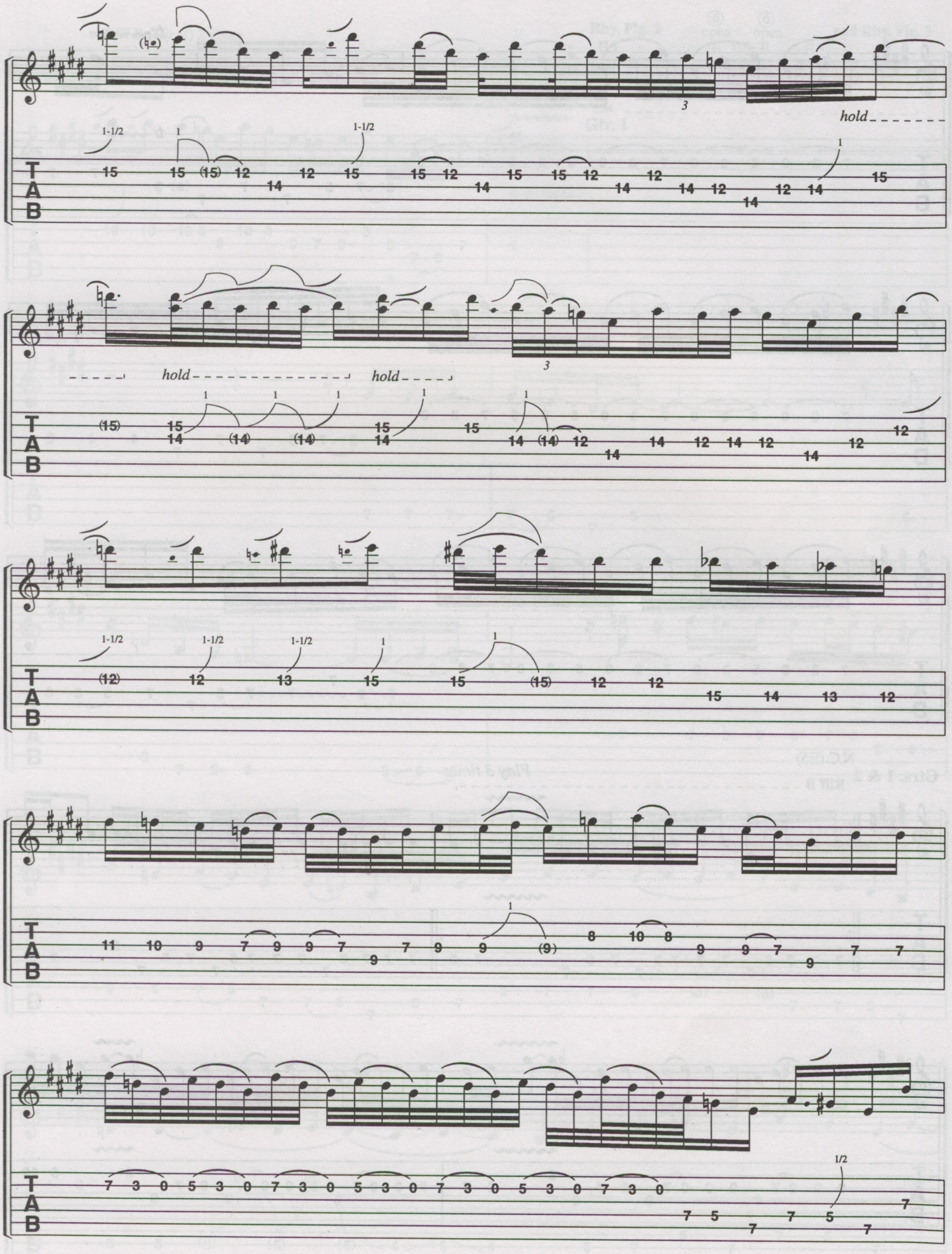

Chorus:
E5 D5 A5 E5 C5 D5 N.C. (E5)
I guess that's why they call_ me,___ they call me the work - ing man.
(D5) (G5) (A5)
To Coda
1.
E5 D5 A5
They call me the work - ing man. I guess that's_what I____ am.
E5 C5 D5 E5 D5 A5 E C5 D5
2. Yes

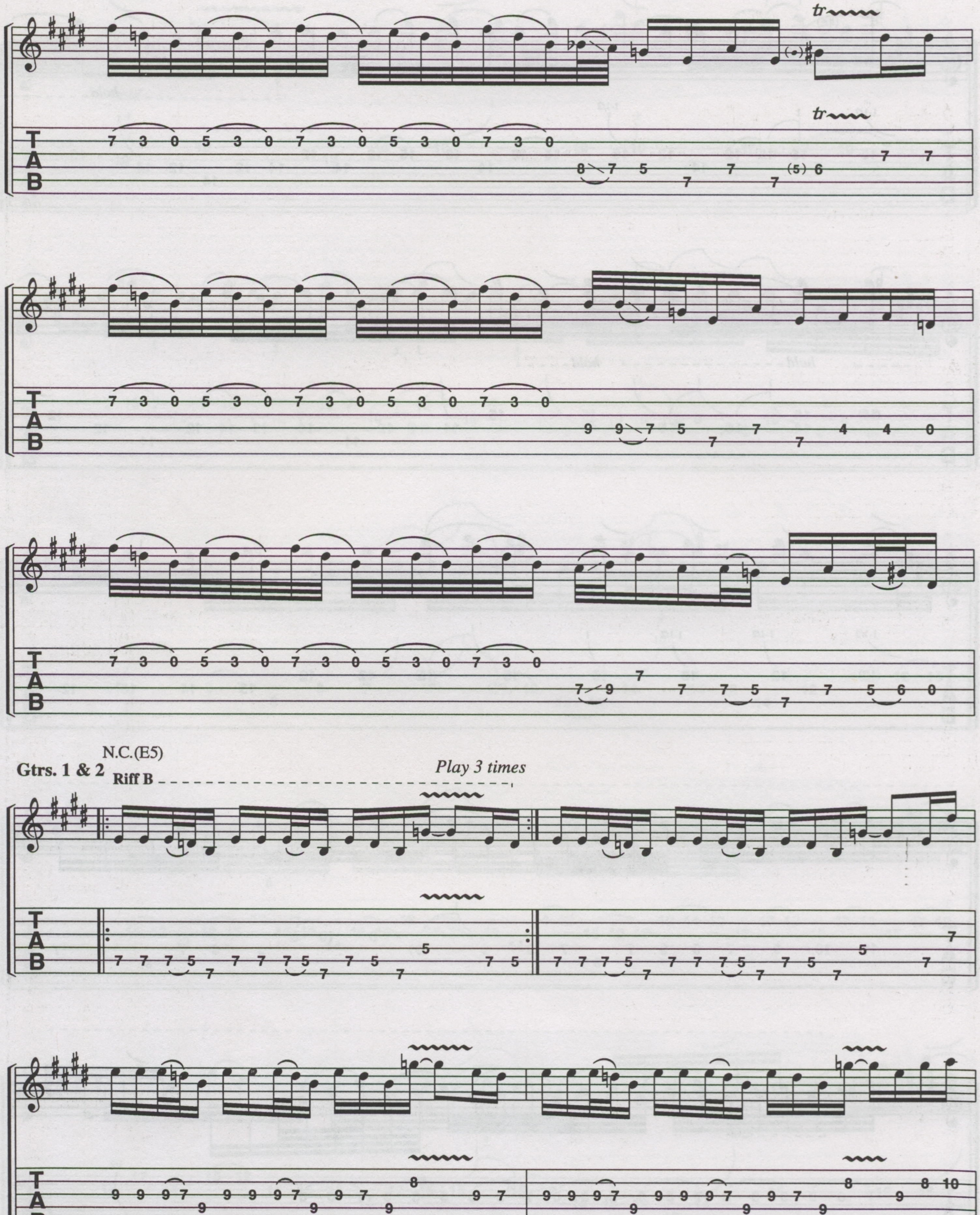

2. Guitar Solo 1:
E5
D5
A5
C5
am.
Gtr. 1
Gtr. 2
Rhy. Fig. 1
end Rhy. Fig.1
w/Rhy. Fig. 1 (Gtr. 2) 3 times
hold
T
A
B

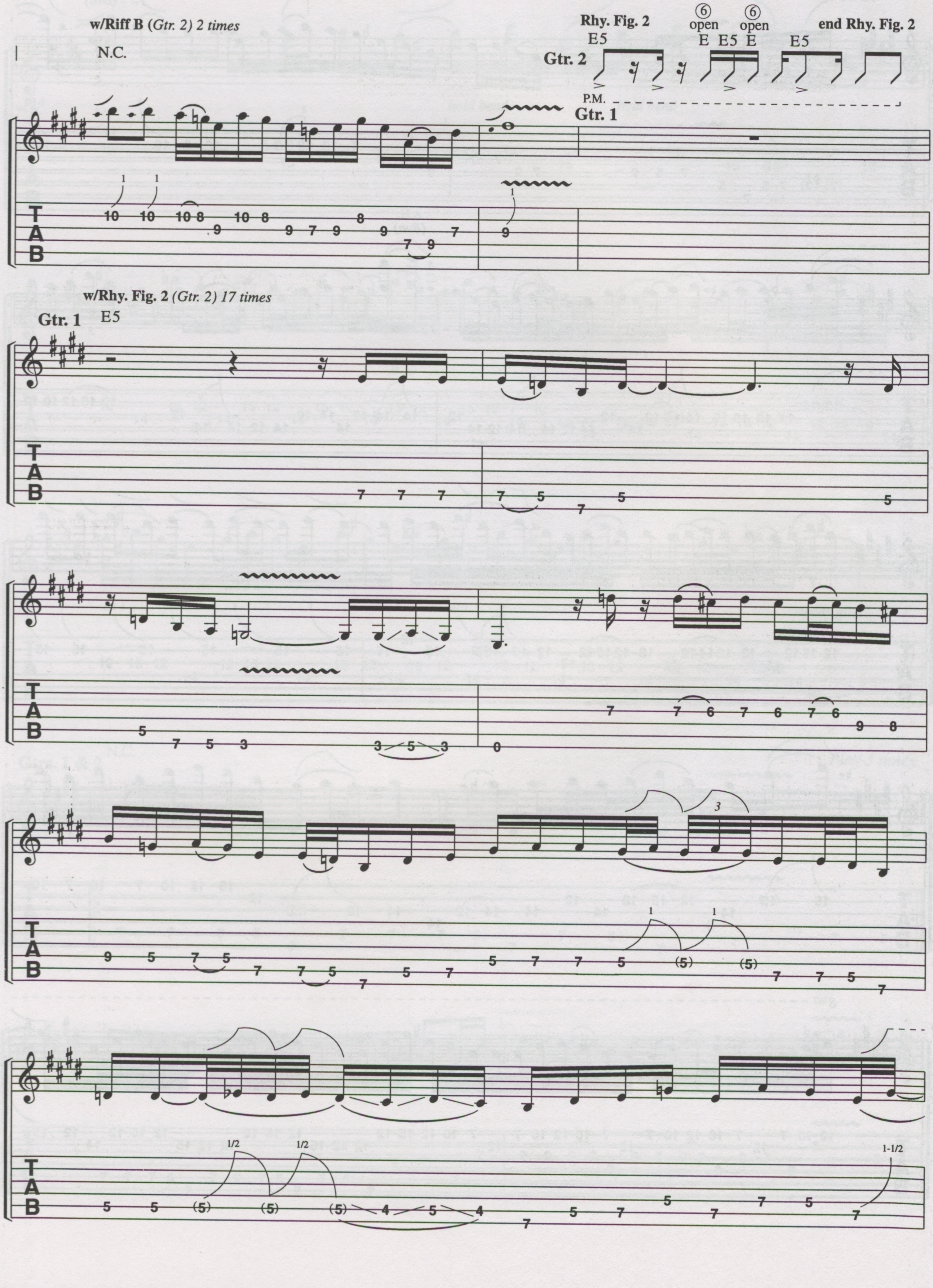

Chorus:
N.C. (E5)
(D5)
(G5)
(A5)
Well they call me the work- ing man. I guess_ that's what I
Gtrs. 1 & 2
Bass Solo:
E5 N.C.
am.
(Gtr. 2 out)
Gtr. 1
Double time feel
Guitar Solo 2:
E5
w/Rhy. Fig. 2 simile, (Gtr. 2) 19 times
Gtr. 2
Rhy. Fig. 2
end Rhy. Fig. 2
P.M.

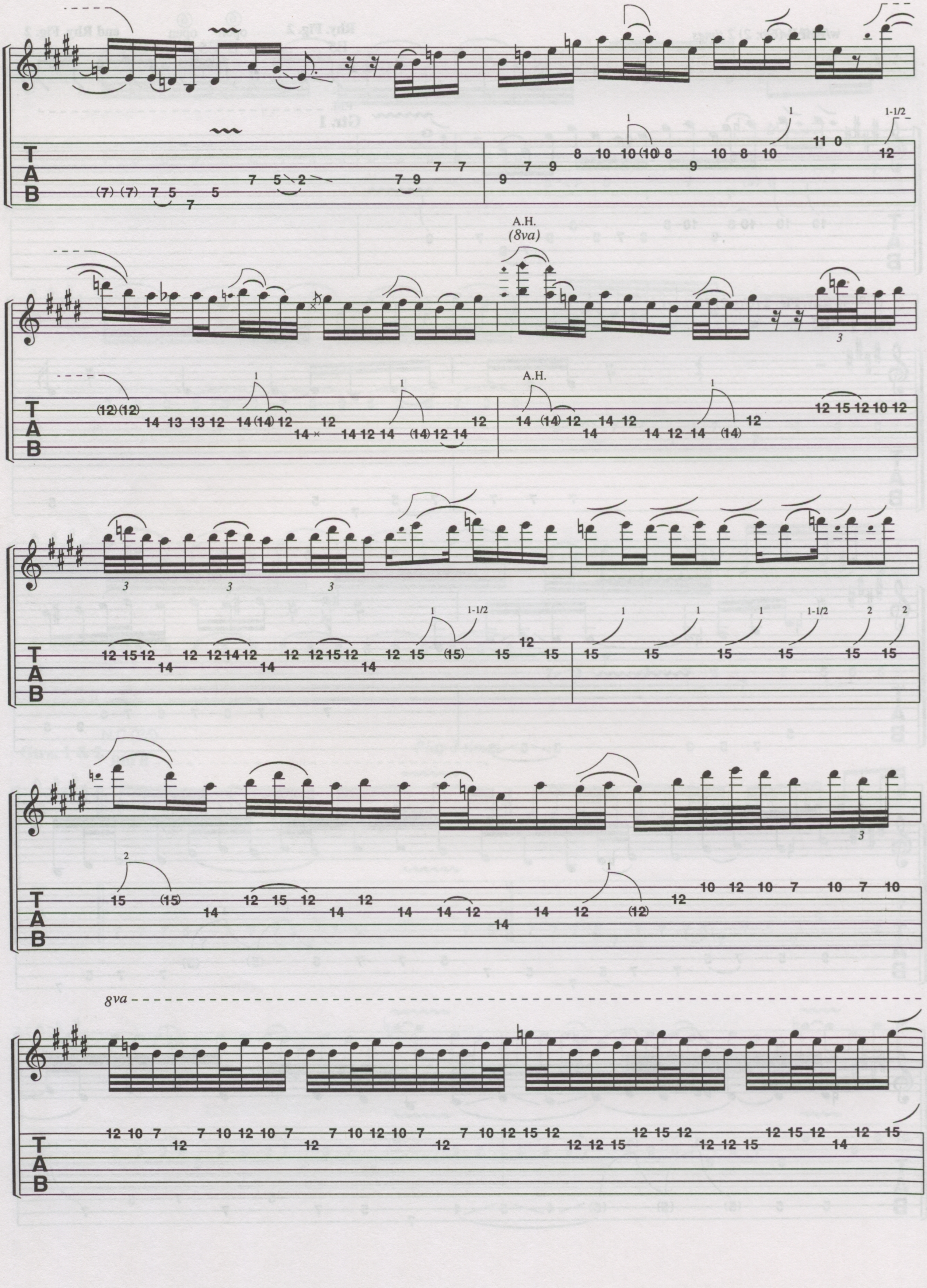


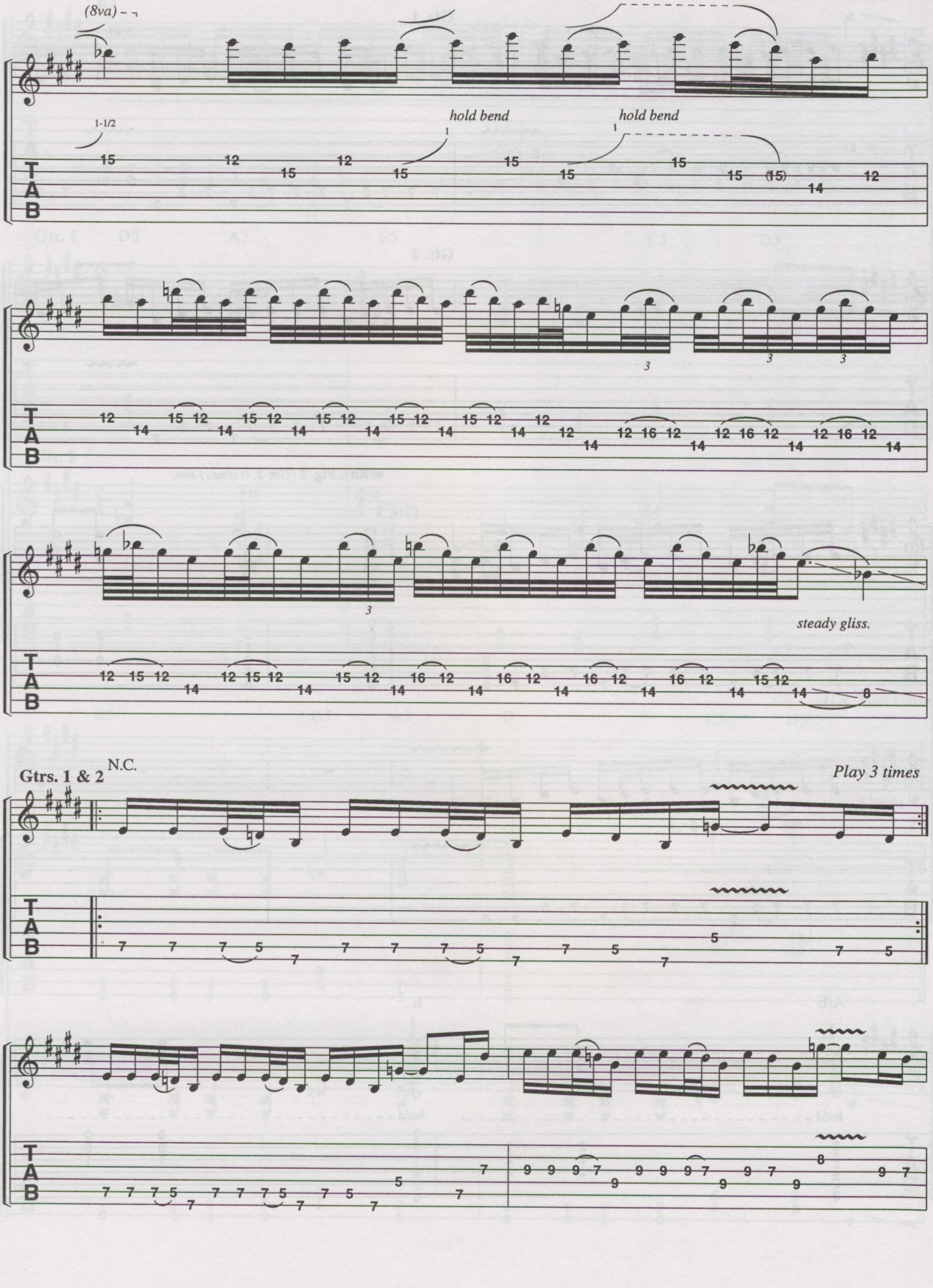

hold
8va
hold

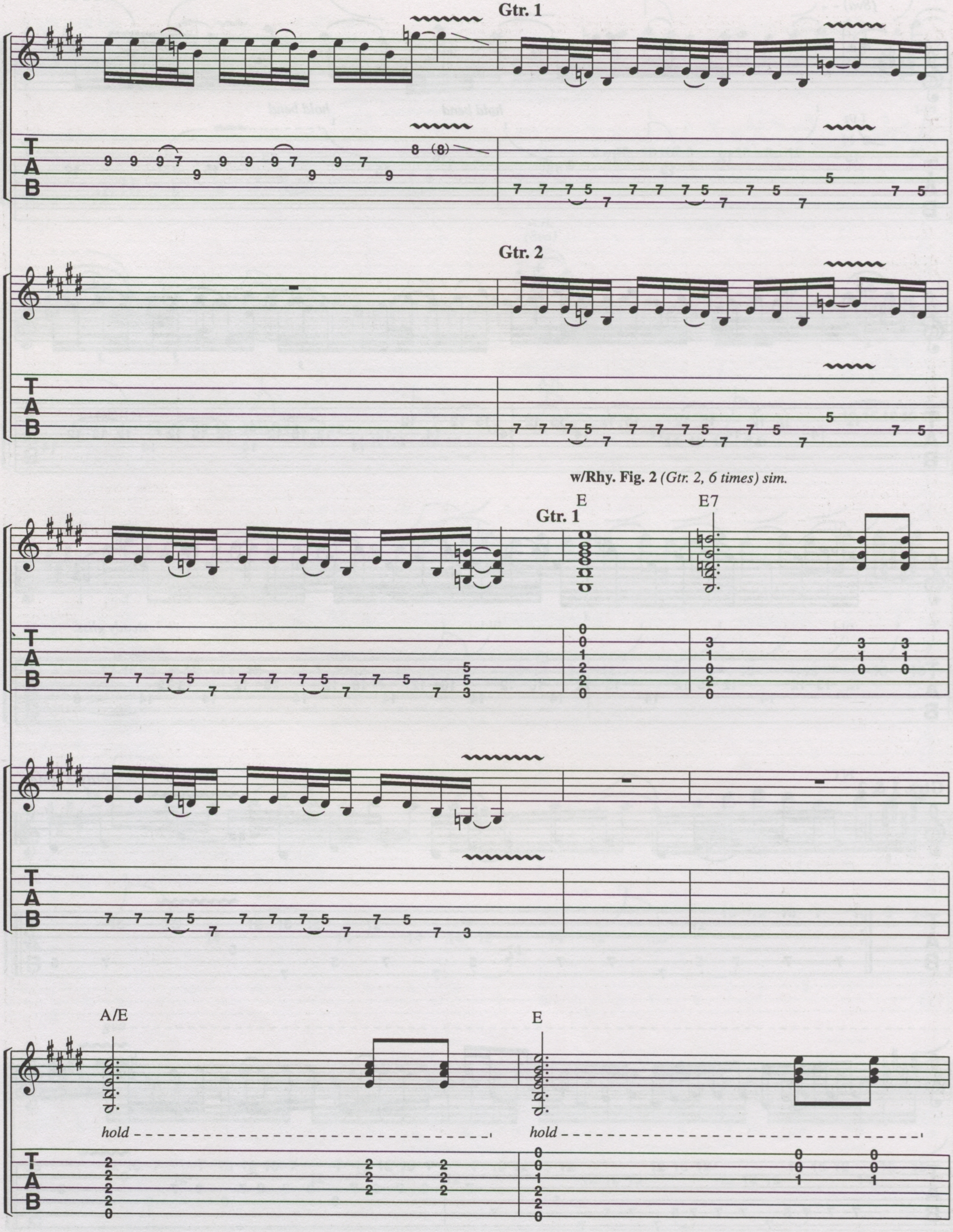

hold
hold
hold

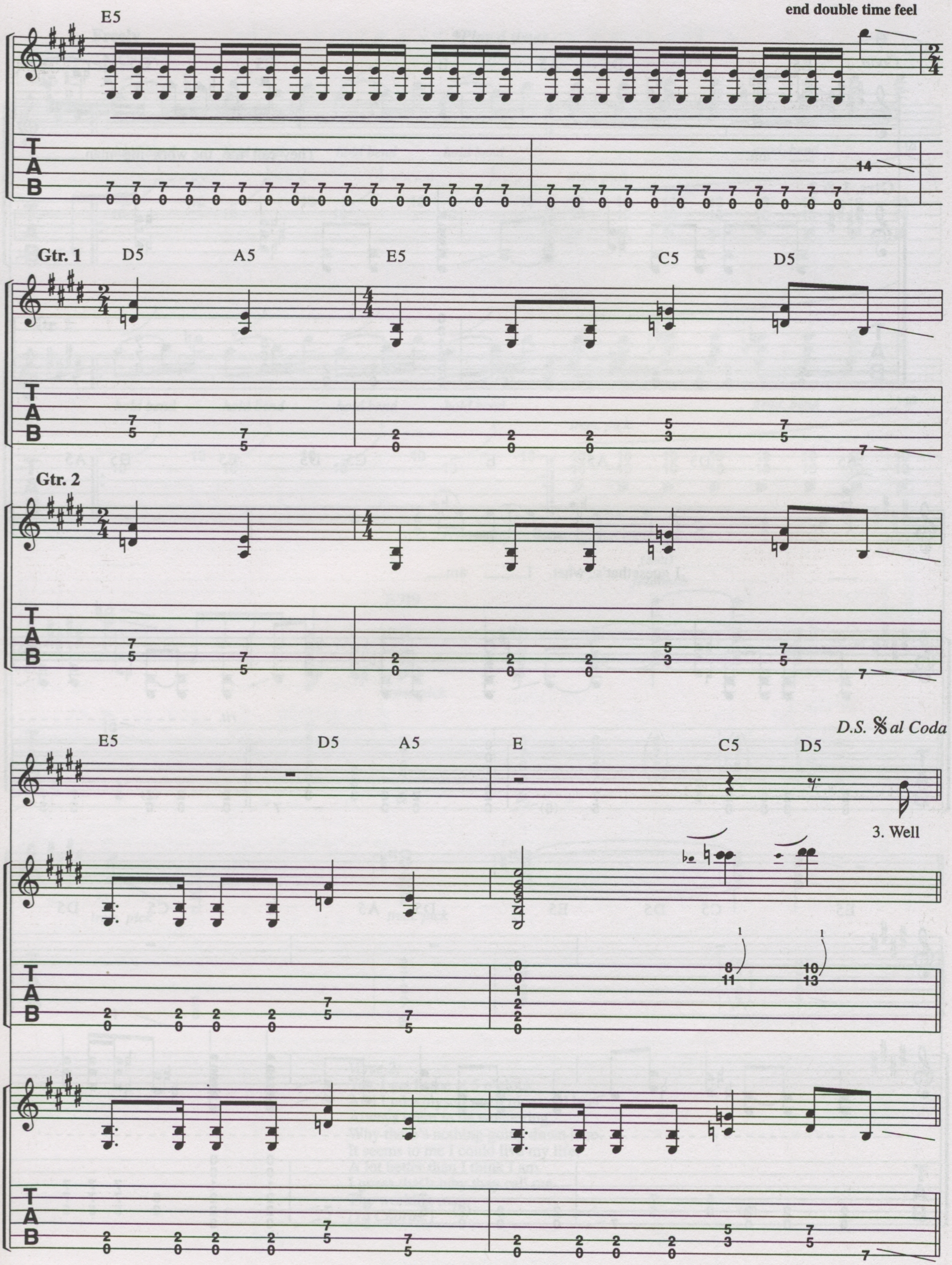

tr
N.C.(E5)
Gtrs. 1 & 2
Riff B
Play 3 times

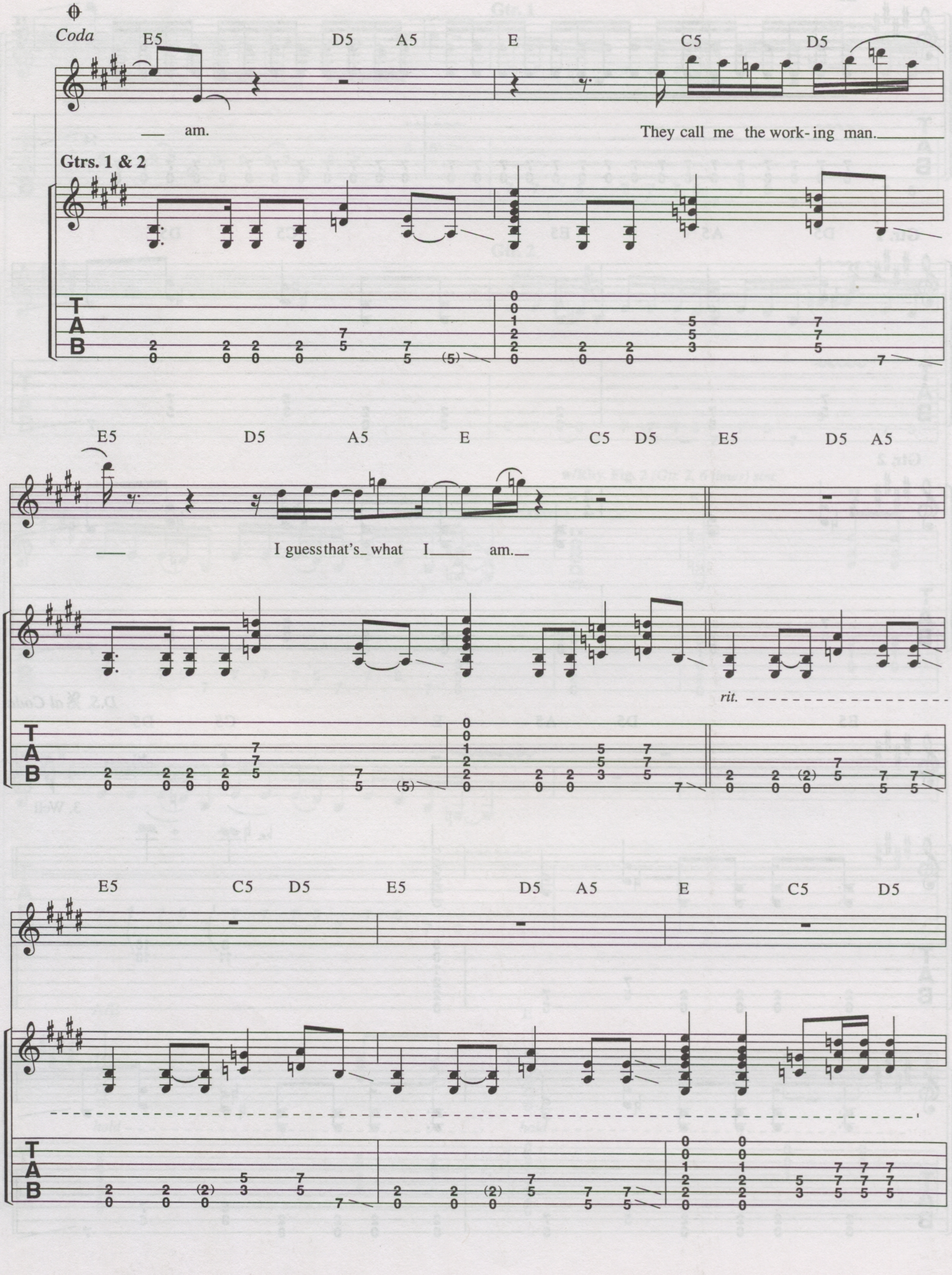

w/Riff B (Gtr. 2) 2 times
N.C.
Rhy. Fig. 2
E5
open
E
E5
open
E
E5
end Rhy. Fig. 2
Gtr. 2
P.M.
Gtr. 1
w/Rhy. Fig. 2 (Gtr. 2) 17 times
Gtr. 1
E5

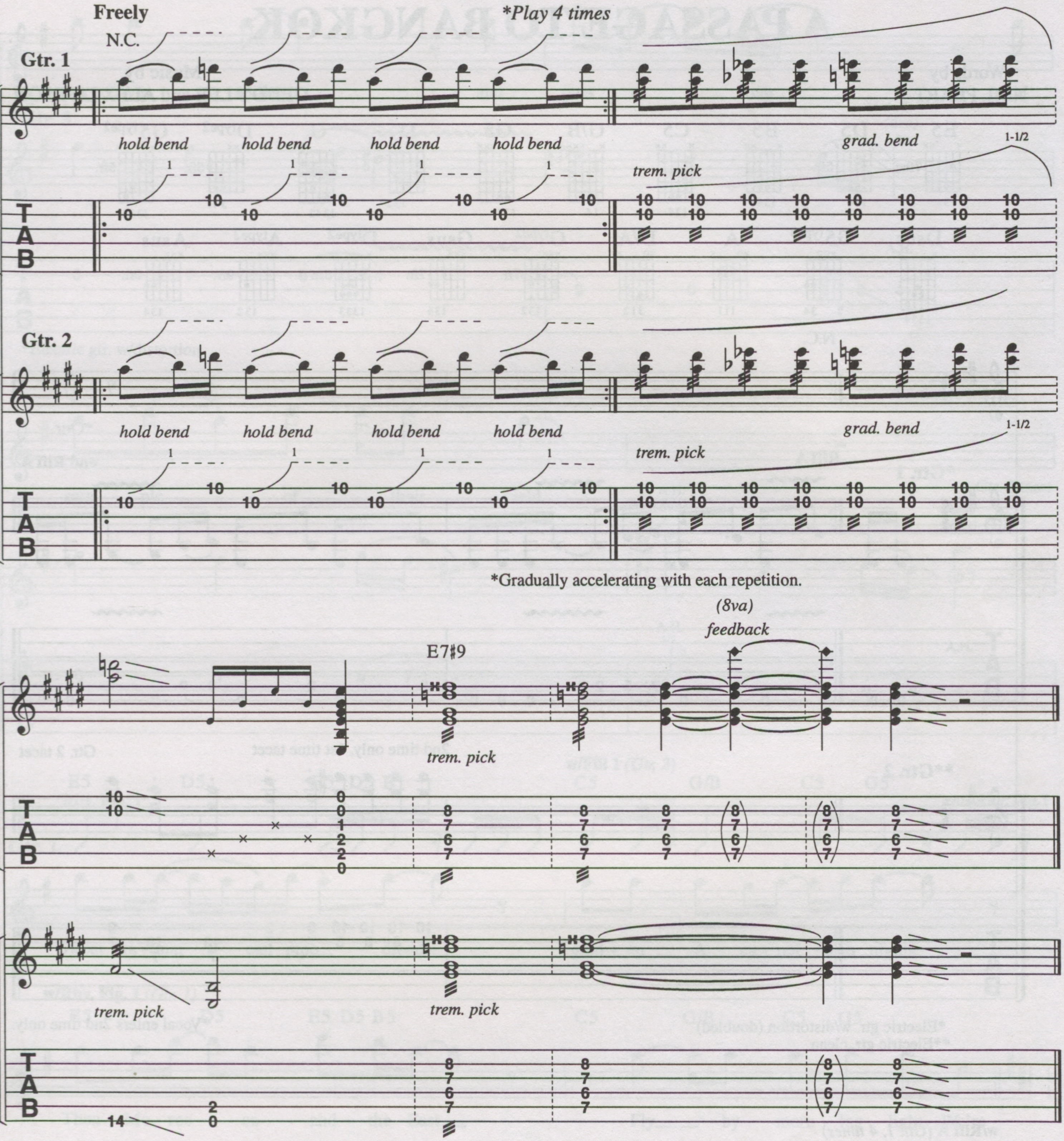

A.H.
(8va)
A.H.
1-1/2
8va
T
A
B


(8va)
1-1/2
hold bend
hold bend
steady gliss.
Gtrs. 1 & 2
N.C.
Play 3 times


Gtr. 1
Gtr. 2
w/Rhy. Fig. 2 (Gtr. 2, 6 times) sim.
E
E7
Gtr. 1
A/E
E
hold
hold


E5
end double time feel
Gtr. 1
D5
A5
E5
C5
D5
Gtr. 2
E5
D5
A5
E
C5
D5
D.S. 𝄋 al Coda
3. Well


Coda
E5
D5
A5
E
C5
D5
am.
They call me the work- ing man.
Gtrs. 1 & 2
T
A
B
E5
D5
A5
E
C5
D5
E5
D5
A5
I guess that's what I am.
rit.
E5
C5
D5
E5
D5
A5
E
C5
D5

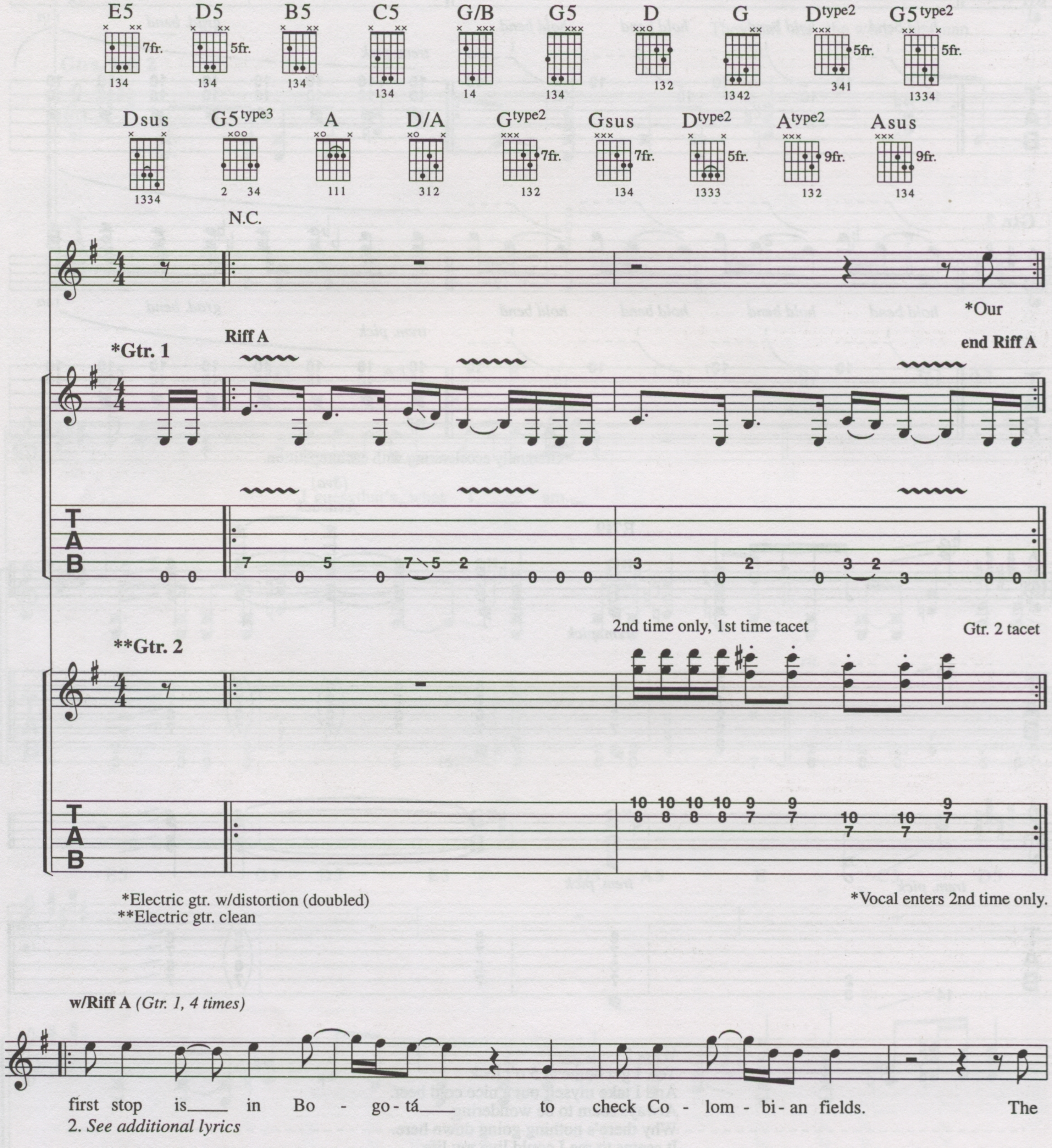


Verse 2:
Yes, I get home at 5 o'clock
And I take myself out a nice cold beer.
Always seem to be wondering
Why there's nothing going down here.
It seems to me I could live my life,
A lot better than I think I am.
I guess that's why they call me
The working man.
(To Chorus:)

A PASSAGE TO BANGKOK

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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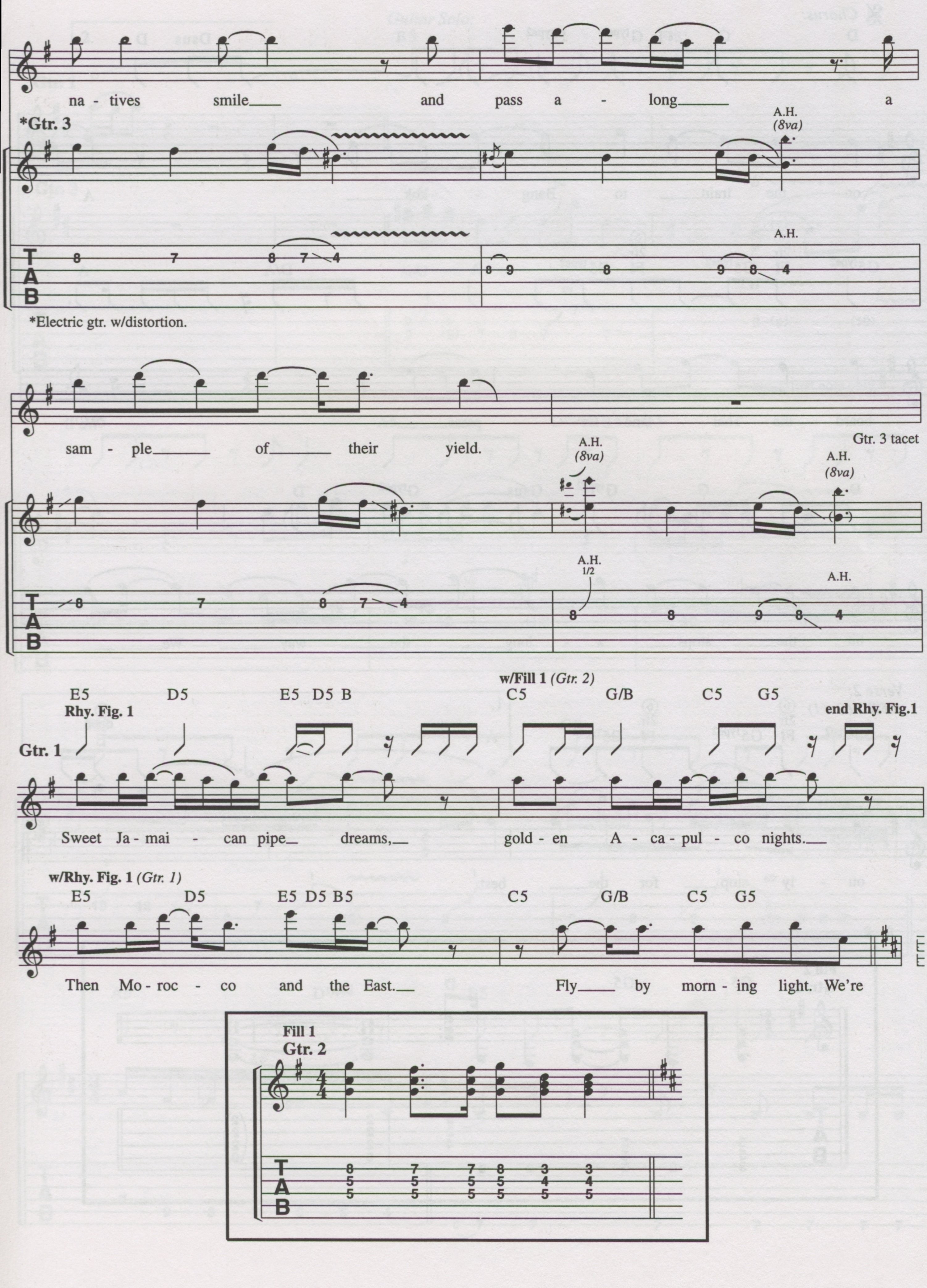
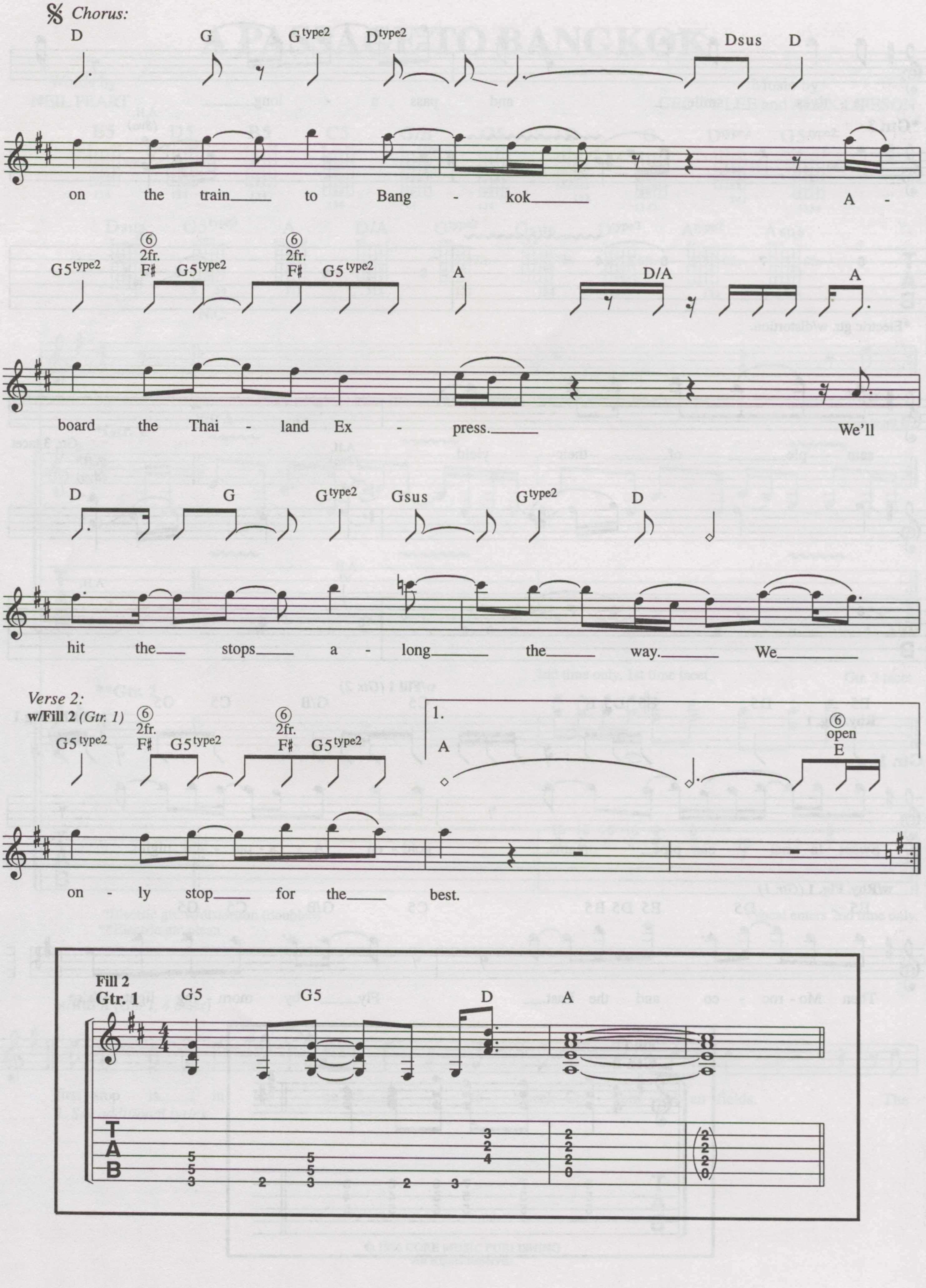
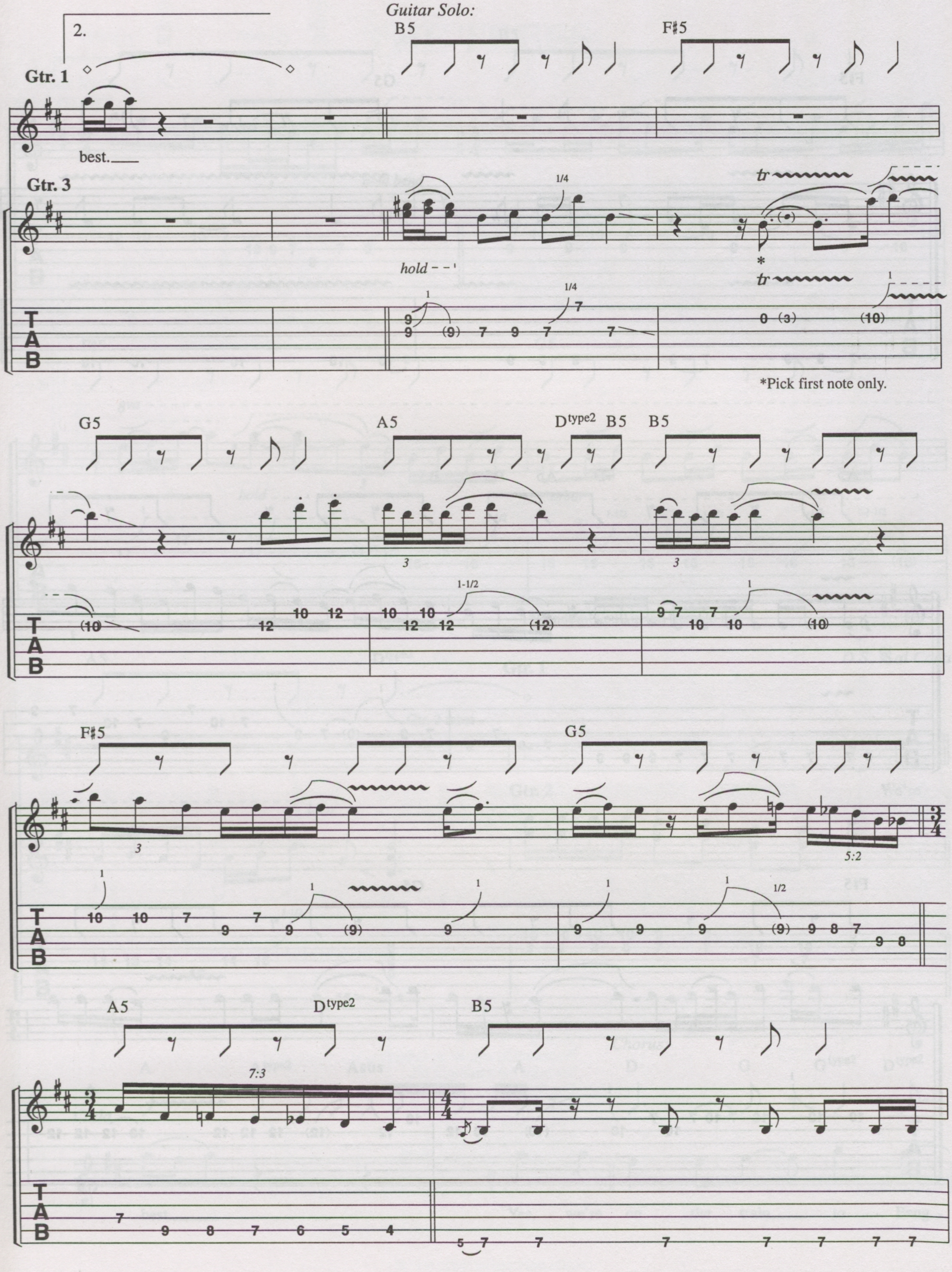
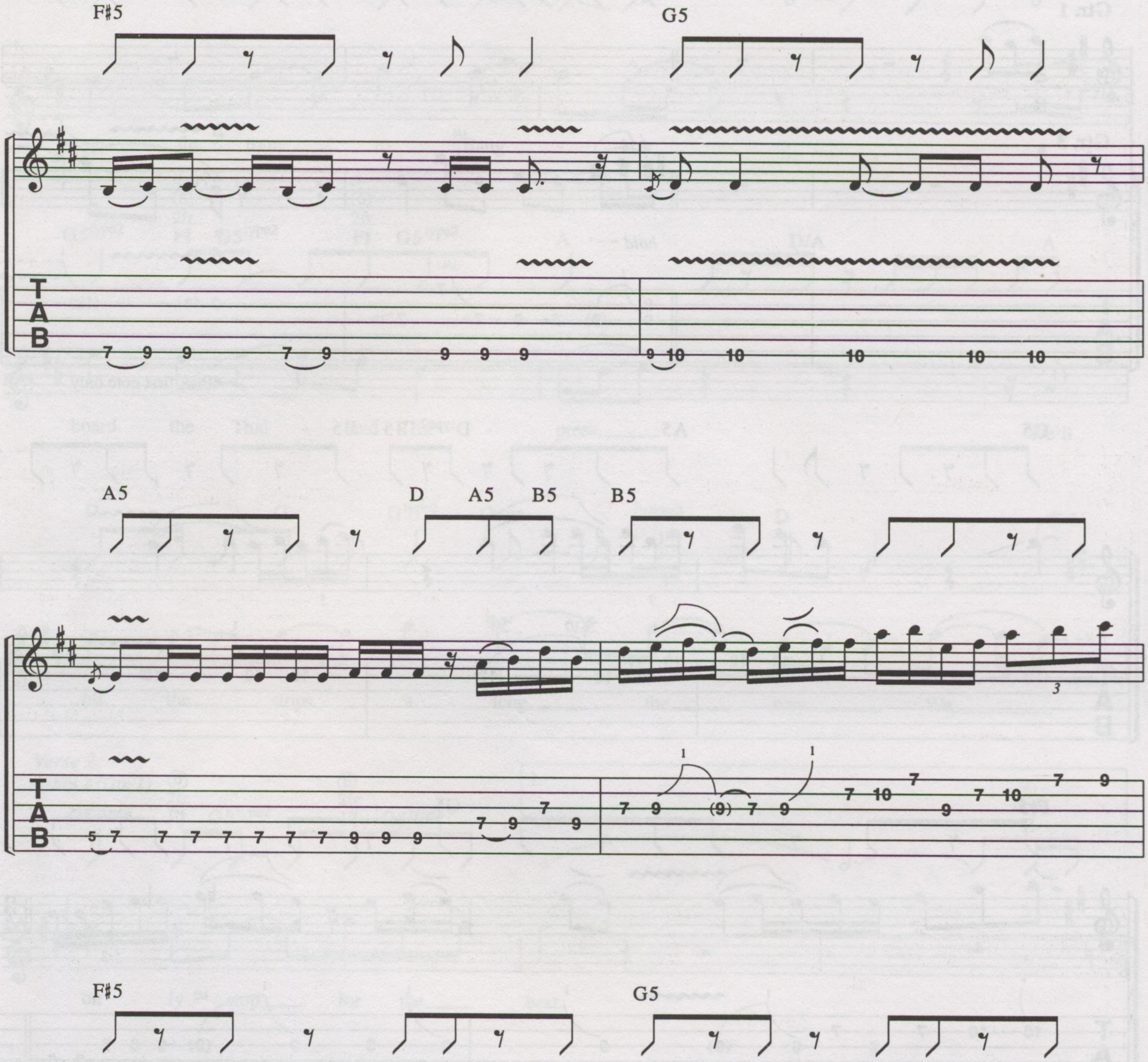
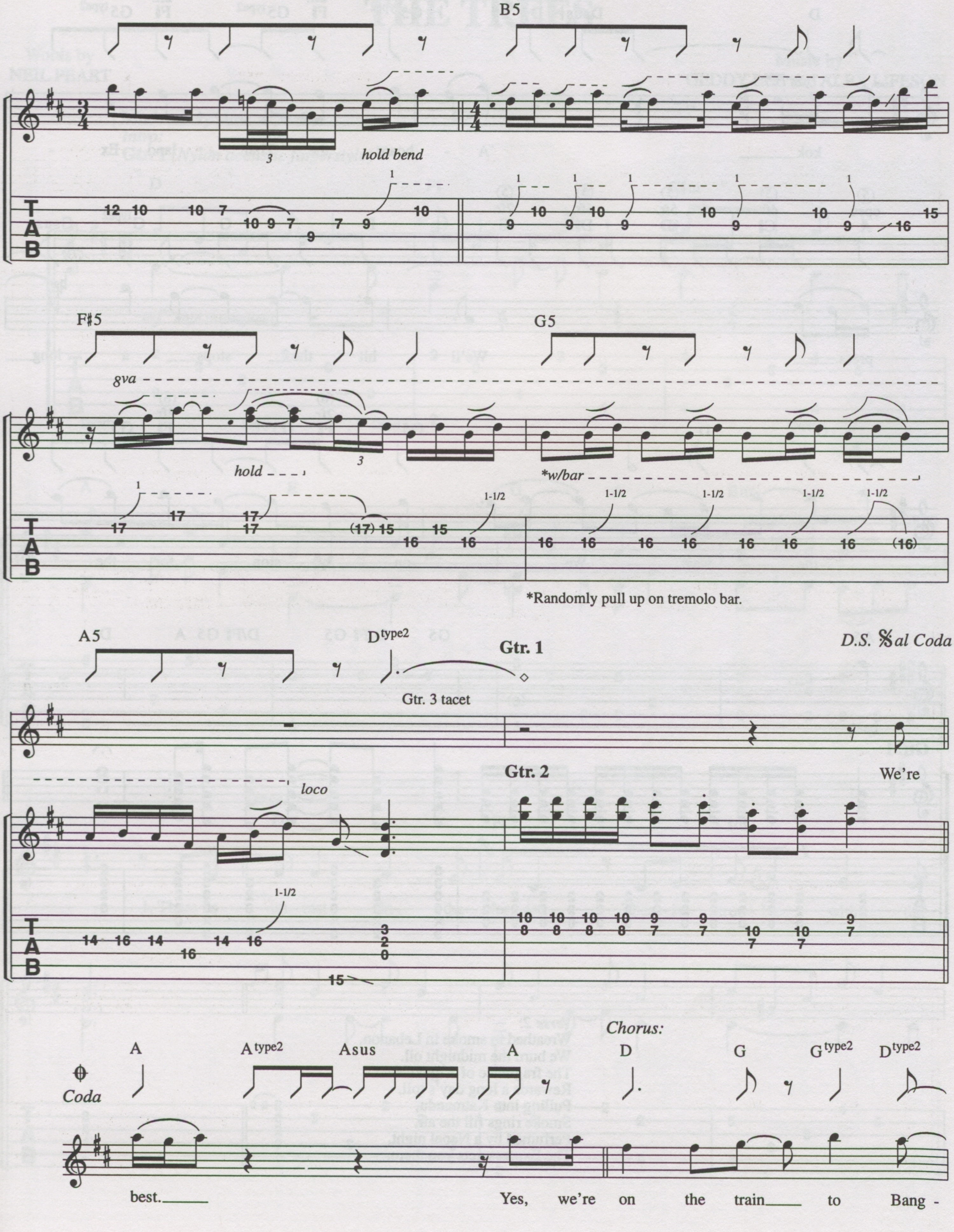


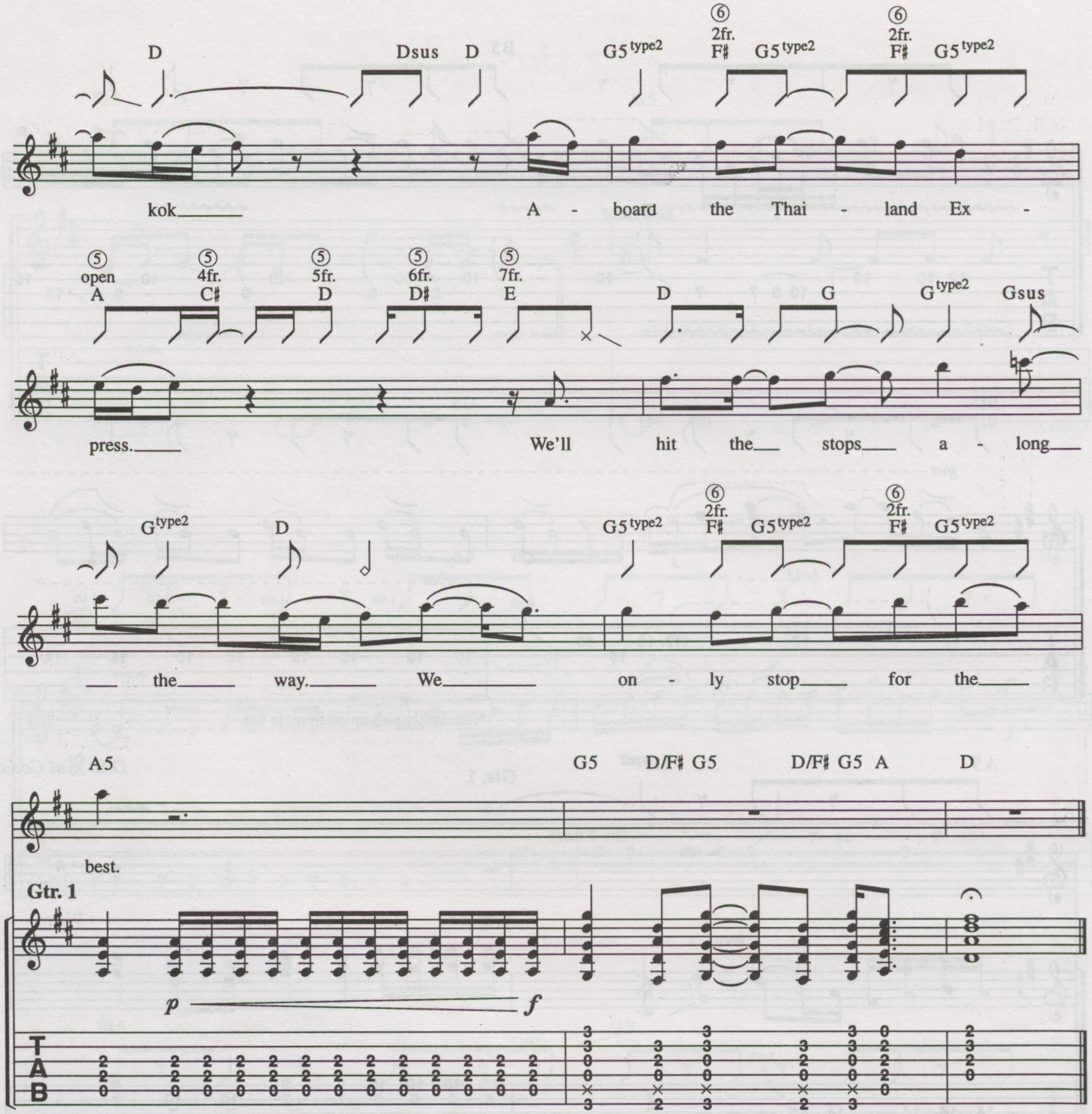
na - tives smile and pass a - long a
*Gtr. 3
A.H. (8va)
A.H.
*Electric gtr. w/distortion.
sam - ple of their yield.
Gtr. 3 tacet
A.H. (8va)
A.H. 1/2
A.H.
w/Fill 1 (Gtr. 2)
E5 D5 E5 D5 B C5 G/B C5 G5
Rhy. Fig. 1
end Rhy. Fig.1
Gtr. 1
Sweet Ja - mai - can pipe dreams, gold - en A - ca - pul - co nights.
w/Rhy. Fig. 1 (Gtr. 1)
E5 D5 E5 D5 B5 C5 G/B C5 G5
Then Mo - roc - co and the East. Fly by morn - ing light. We're
Fill 1
Gtr. 2


Chorus:
D G G type2 D type2 Dsus D
on the train to Bang - kok A -
G5 type2 ⑥ 2fr. F♯ G5 type2 ⑥ 2fr. F♯ G5 type2 A D/A A
board the Thai - land Ex - press. We'll
D G G type2 Gsus G type2 D
hit the stops a - long the way. We
Verse 2:
w/Fill 2 (Gtr. 1)
G5 type2 ⑥ 2fr. F♯ G5 type2 ⑥ 2fr. F♯ G5 type2
1.
A
⑥ open E
on - ly stop for the best.
Fill 2
Gtr. 1
G5 G5 D A
T
A
B


2.
Guitar Solo:
B5
F#5
Gtr. 1
best.
Gtr. 3
hold
*Pick first note only.
G5
A5
D type2
B5
F#5
G5
A5
D type2
B5


F♯5
G5
A5
D
A5
B5
B5
F♯5
G5


B5
hold bend
F♯5
G5
8va
hold
*w/bar
*Randomly pull up on tremolo bar.
A5
D type2
Gtr. 1
Gtr. 3 tacet
D.S. 𝄋 al Coda
Gtr. 2
loco
We're
Coda
A
A type2
Asus
Chorus:
D
G
G type2
D type2
best.
Yes, we're on the train to Bang -

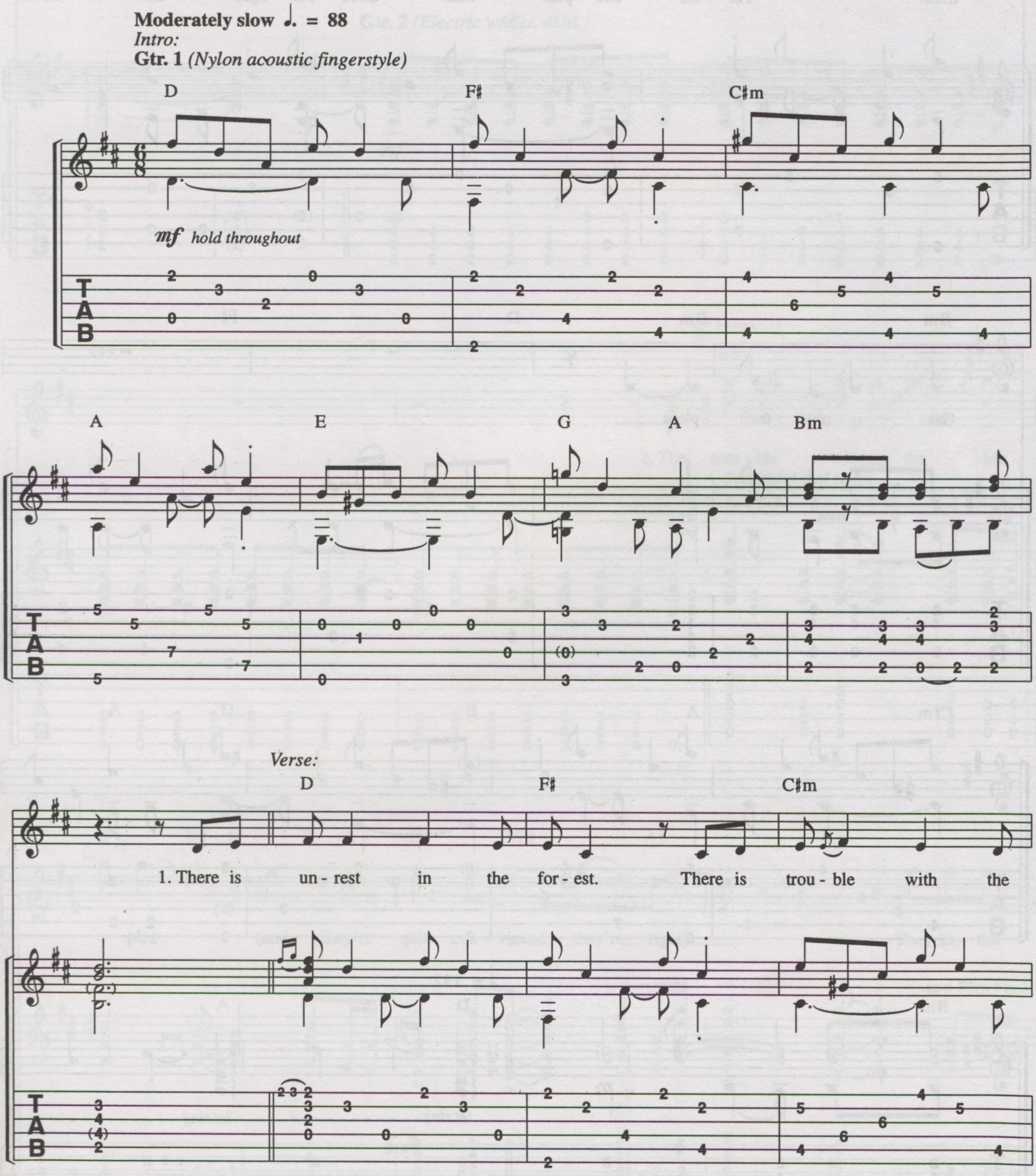


Verse 2:
Wreathed in smoke in Lebanon,
We burn the midnight oil.
The fragrance of Afghanistan
Rewards a long day's toil.
Pulling into Katmandu,
Smoke rings fill the air.
Perfumed by a Nepal night,
The Express gets you there.

THE TREES

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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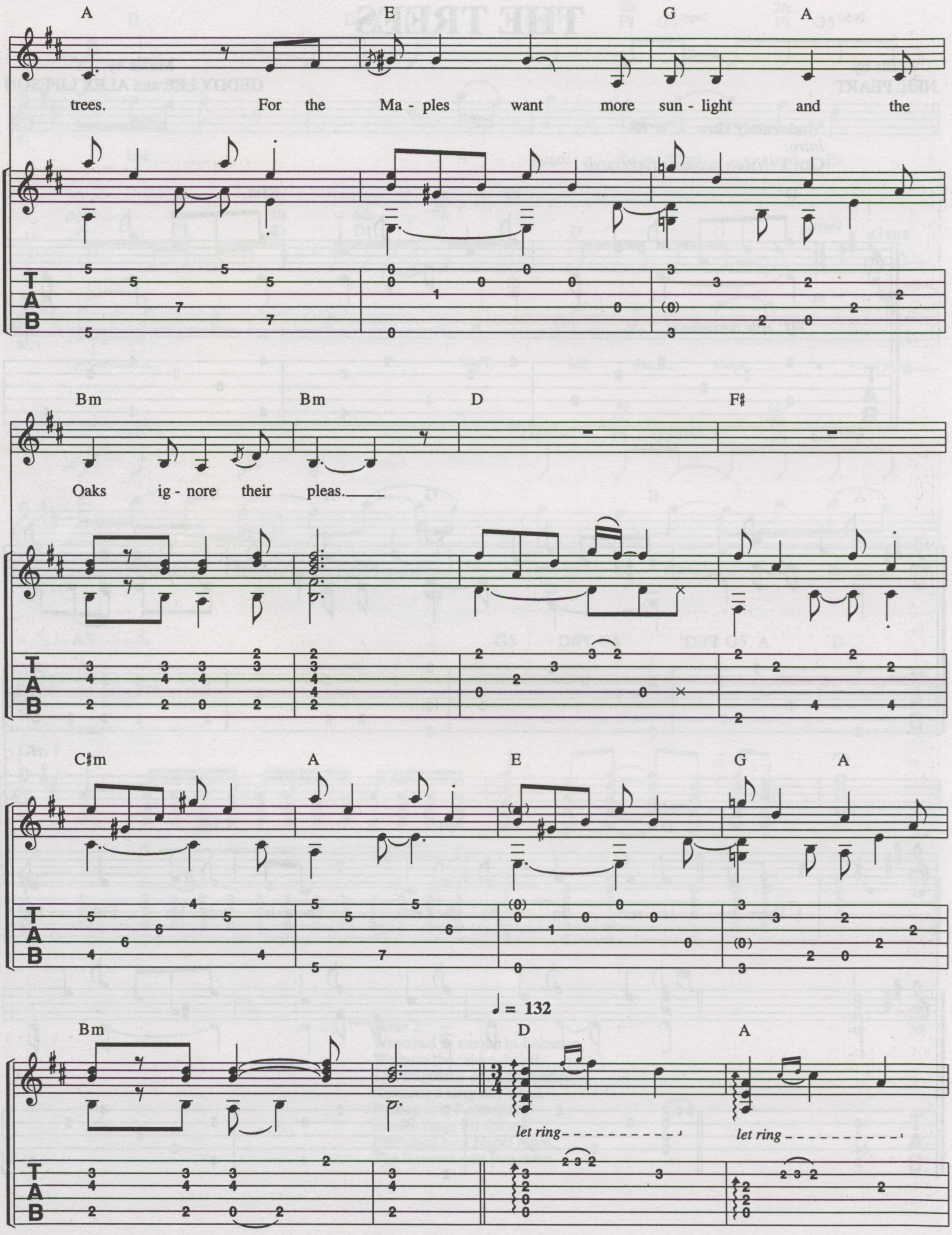
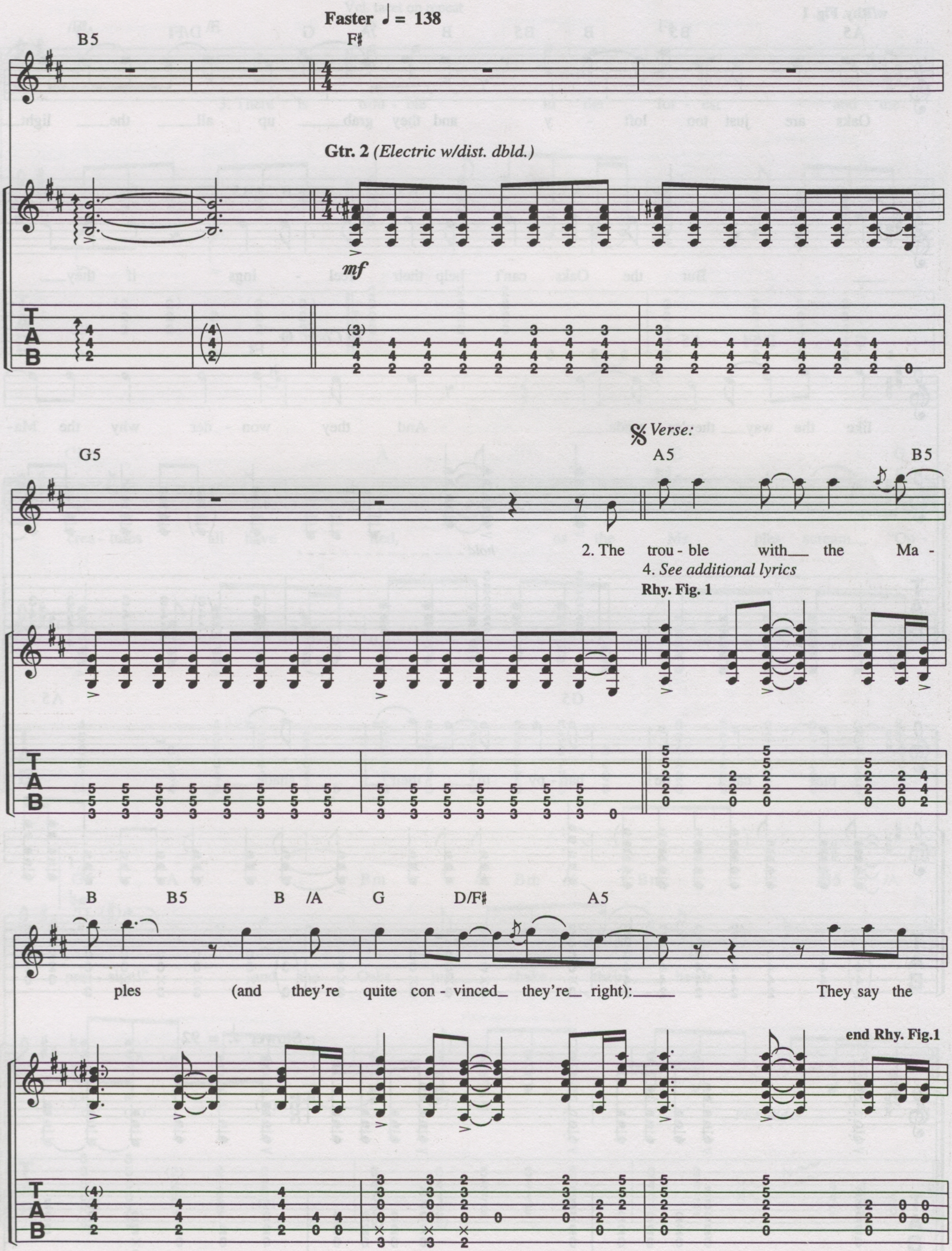
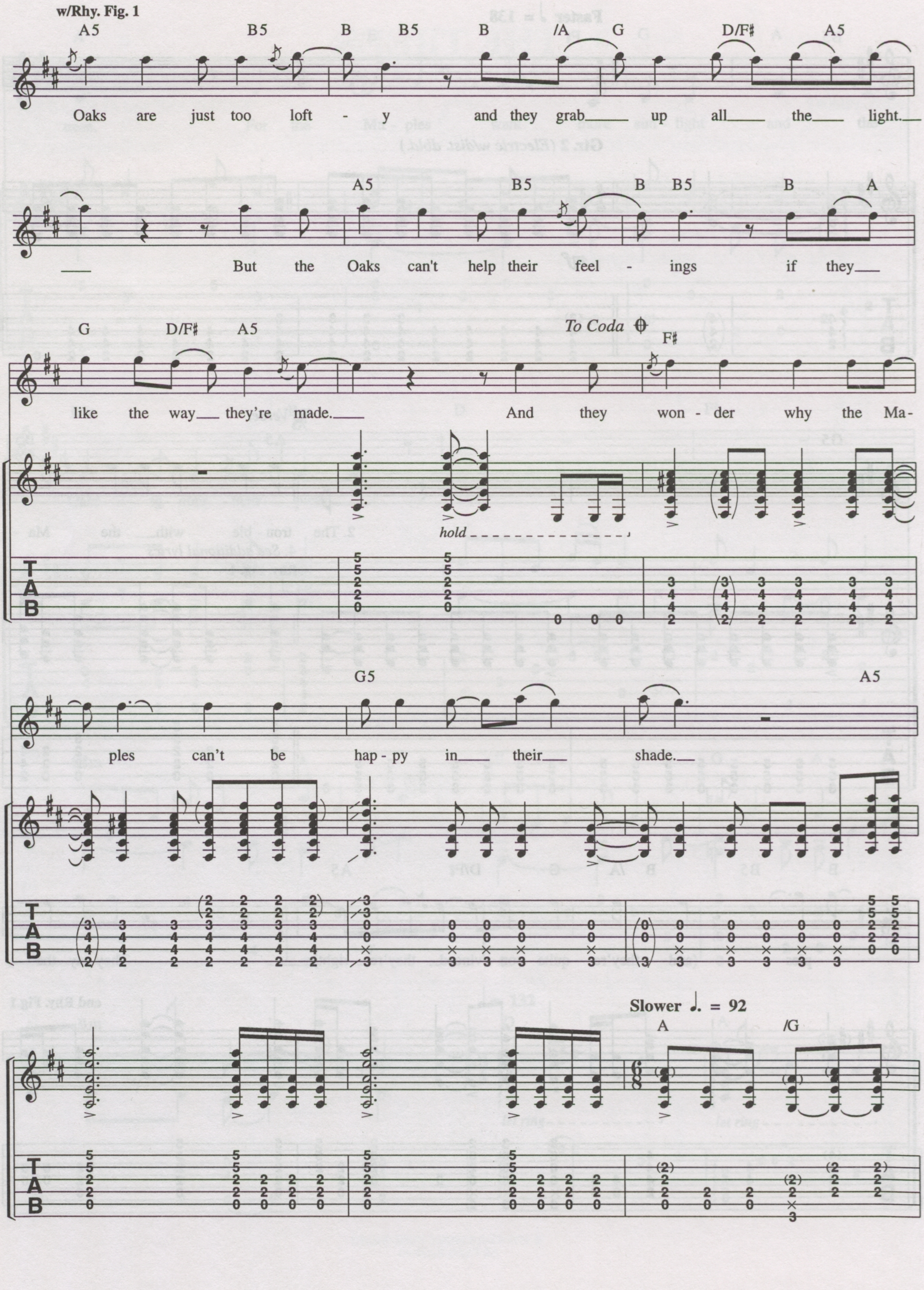
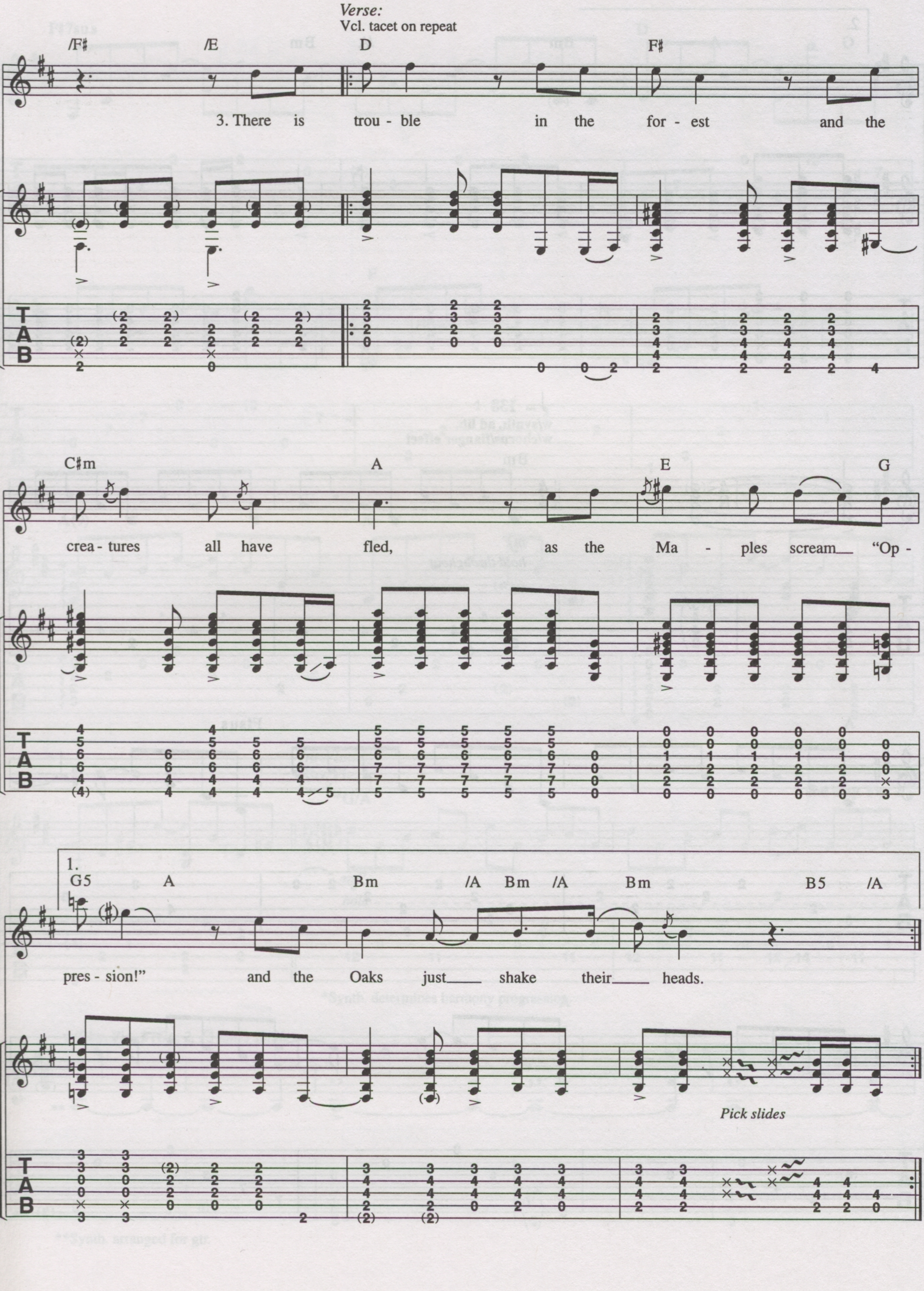
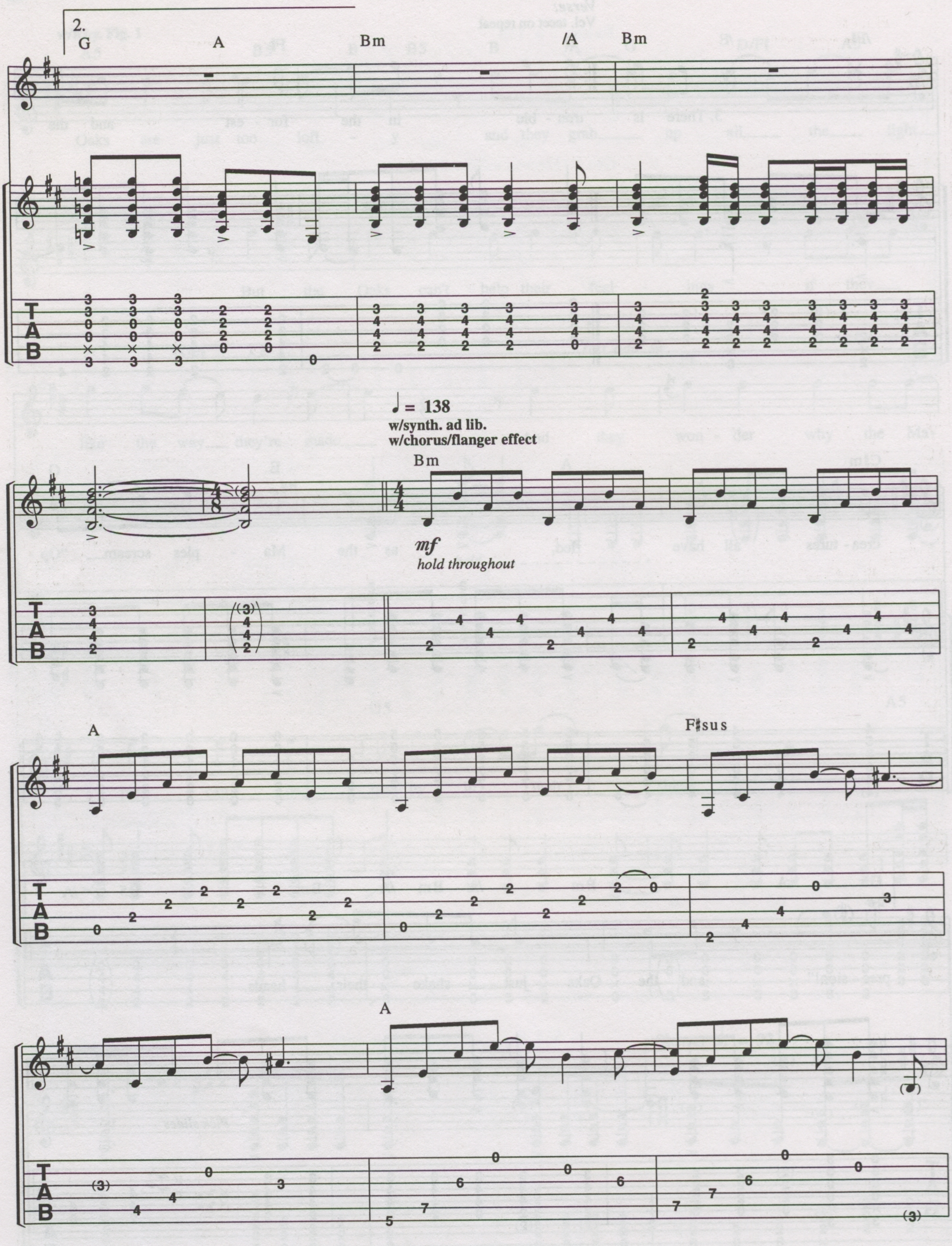
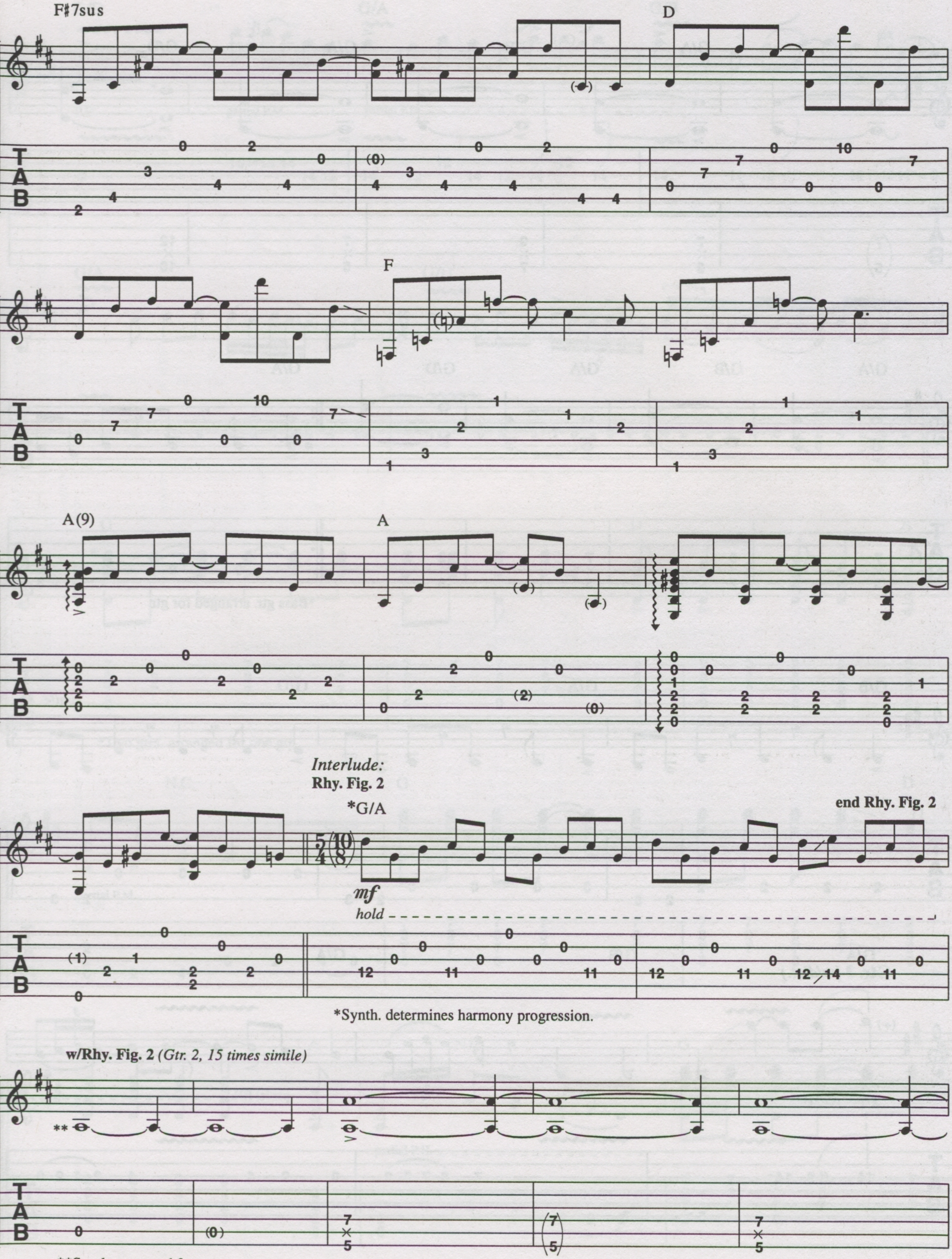

A E G A
trees. For the Ma - ples want more sun - light and the
Bm Bm D F♯
Oaks ig - nore their pleas.
C♯m A E G A
Bm D A
♩ = 132
let ring
let ring


Faster = 138
B5
F♯
Gtr. 2 (Electric w/dist. dbld.)
mf
G5
Verse:
A5
B5
2. The trouble with the Ma-
4. See additional lyrics
Rhy. Fig. 1
B
B5
B /A
G
D/F♯
A5
ples (and they're quite con-vinced they're right):
They say the
end Rhy. Fig.1

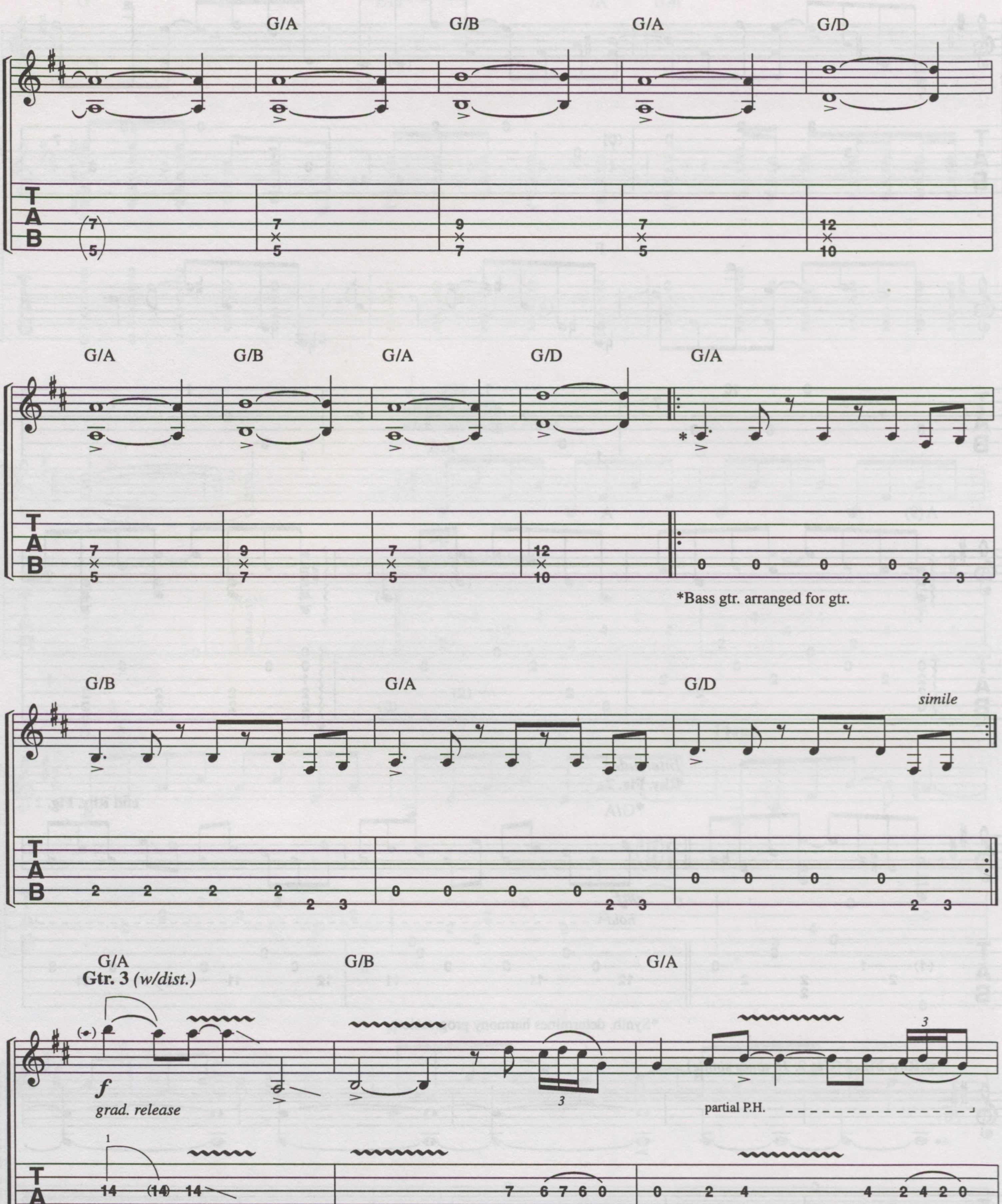

w/Rhy. Fig. 1
A5 B5 B B5 B /A G D/F♯ A5
Oaks are just too loft - y and they grab up all the light.
A5 B5 B B5 B A
But the Oaks can't help their feel - ings if they
G D/F♯ A5
To Coda
F♯
like the way they're made. And they won - der why the Ma -
hold
G5 A5
ples can't be hap - py in their shade.
Slower ♩. = 92
A /G

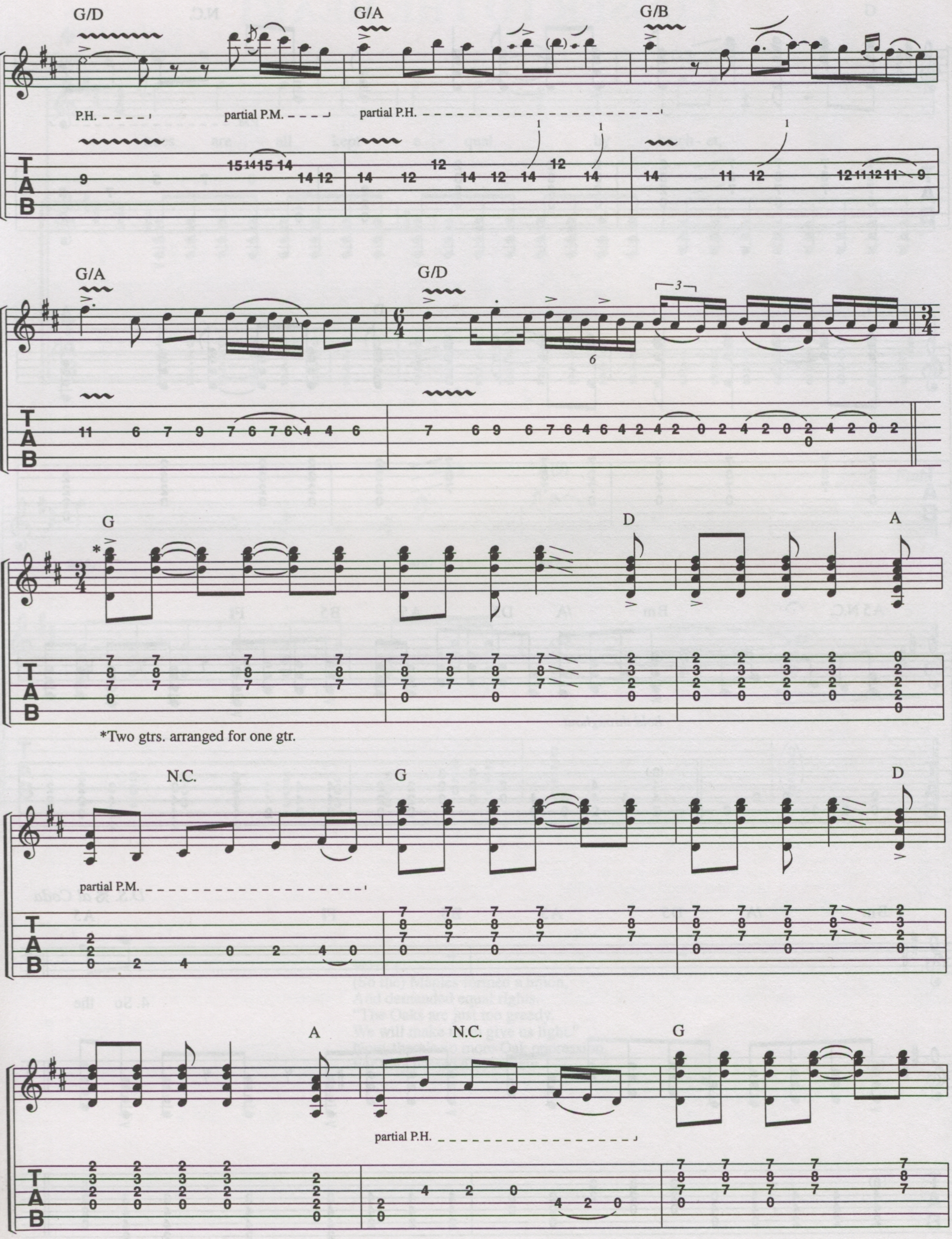

Verse:
Vcl. tacet on repeat
/F# /E D F#
3. There is trou - ble in the for - est and the
C#m A E G
crea - tures all have fled, as the Ma - ples scream "Op -
1.
G5 A Bm /A Bm /A Bm B5 /A
pres - sion!" and the Oaks just shake their heads.
Pick slides

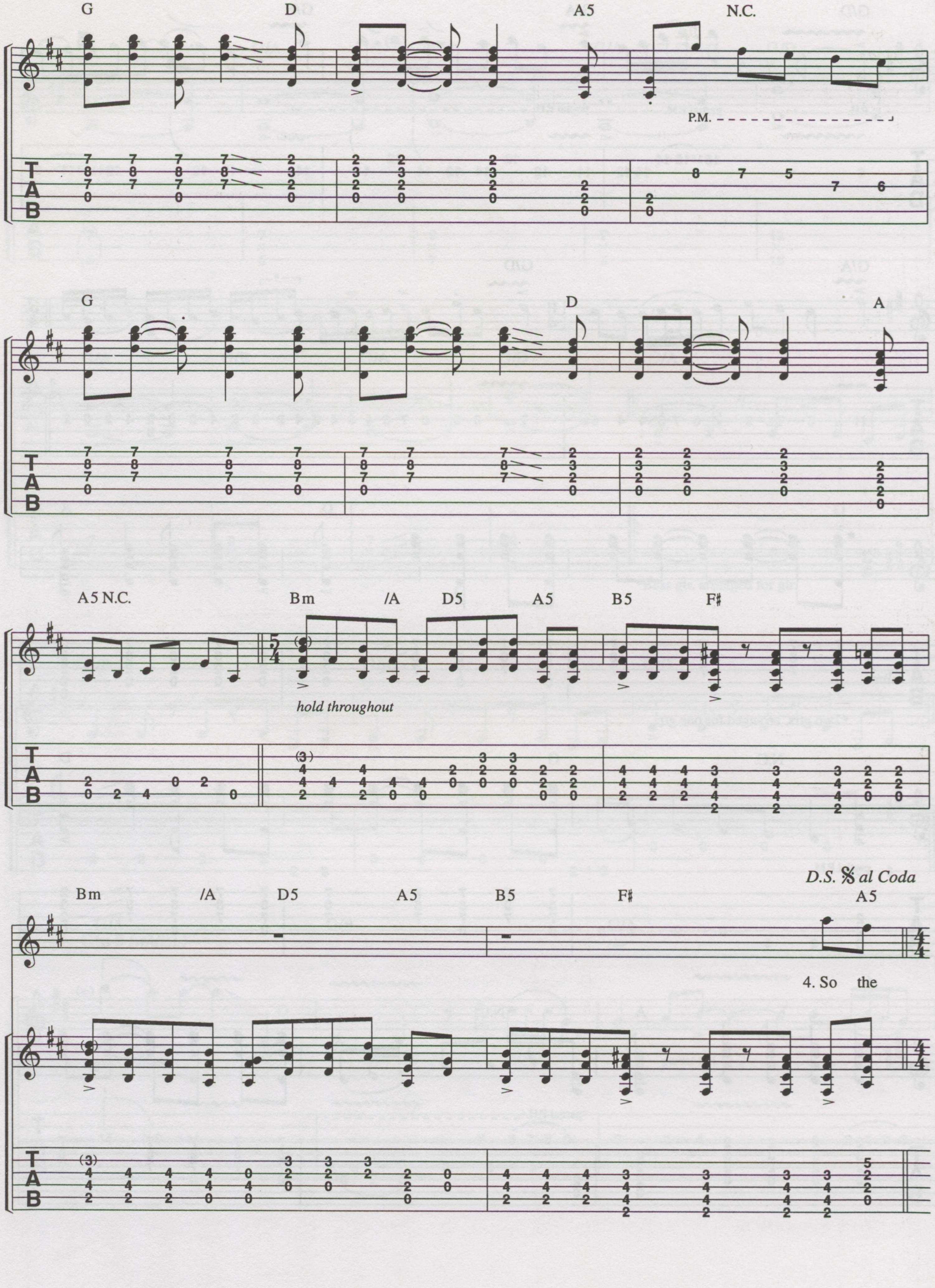

2.
G
A
Bm
/A
Bm
♩ = 138
w/synth. ad lib.
w/chorus/flanger effect
Bm
mf
hold throughout
A
F♯sus
A

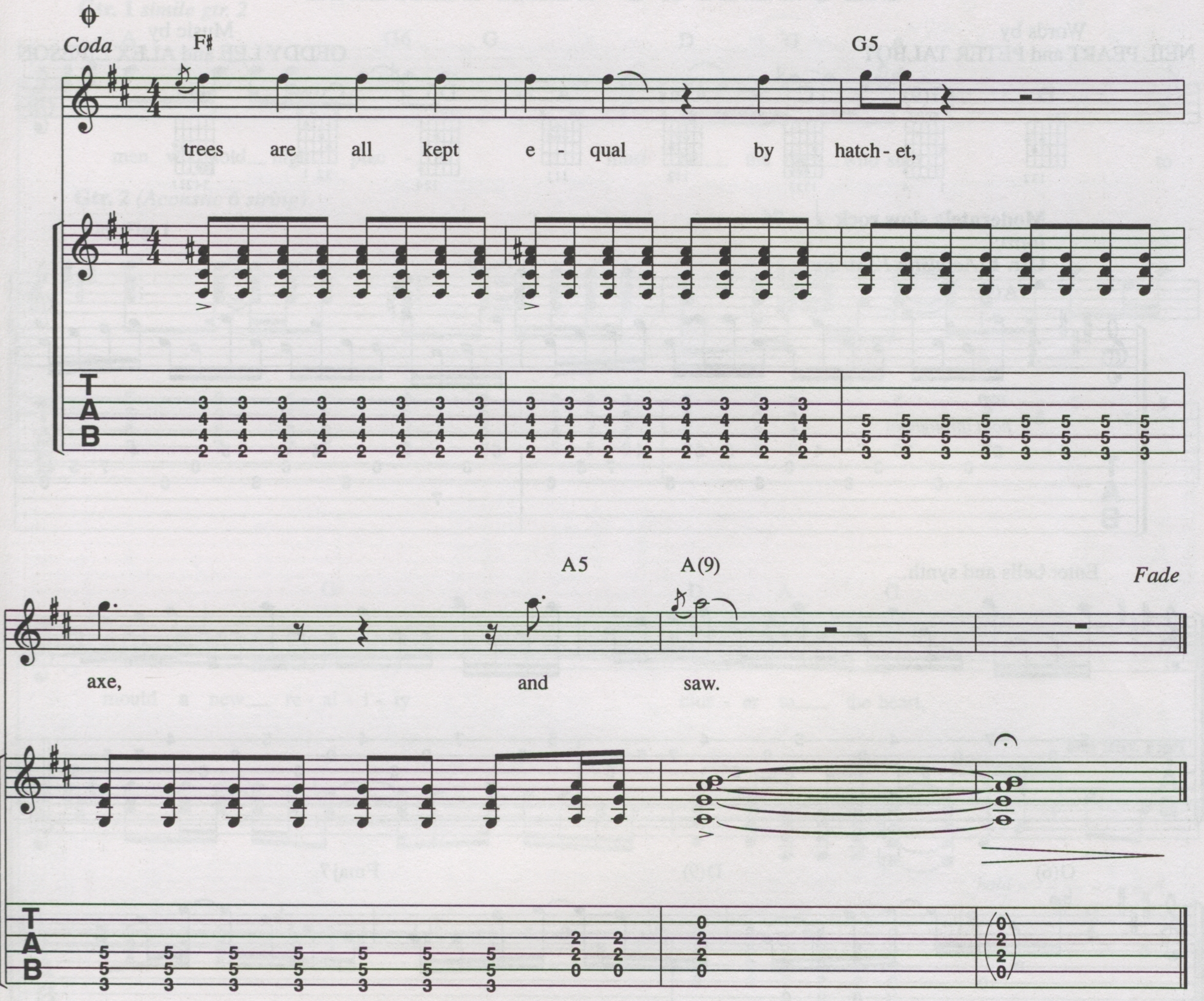


**Synth. arranged for gtr.


G/A
G/B
G/A
G/D
G/A
G/B
G/A
G/D
G/A
*Bass gtr. arranged for gtr.
G/B
G/A
G/D
simile
G/A
Gtr. 3 (w/dist.)
f
grad. release
G/B
G/A
partial P.H.


G/D
N.C.
G/A
G/B
P.H.
partial P.M.
partial P.H.
G/A
G/D
G
D
A
*Two gtrs. arranged for one gtr.
N.C.
G
D
partial P.M.
A
N.C.
G
partial P.H.


G
D
A5
N.C.
P.M.
G
D
A
A5 N.C.
Bm
/A
D5
A5
B5
F♯
hold throughout
D.S. 𝄋 al Coda
Bm
/A
D5
A5
B5
F♯
A5
4. So the

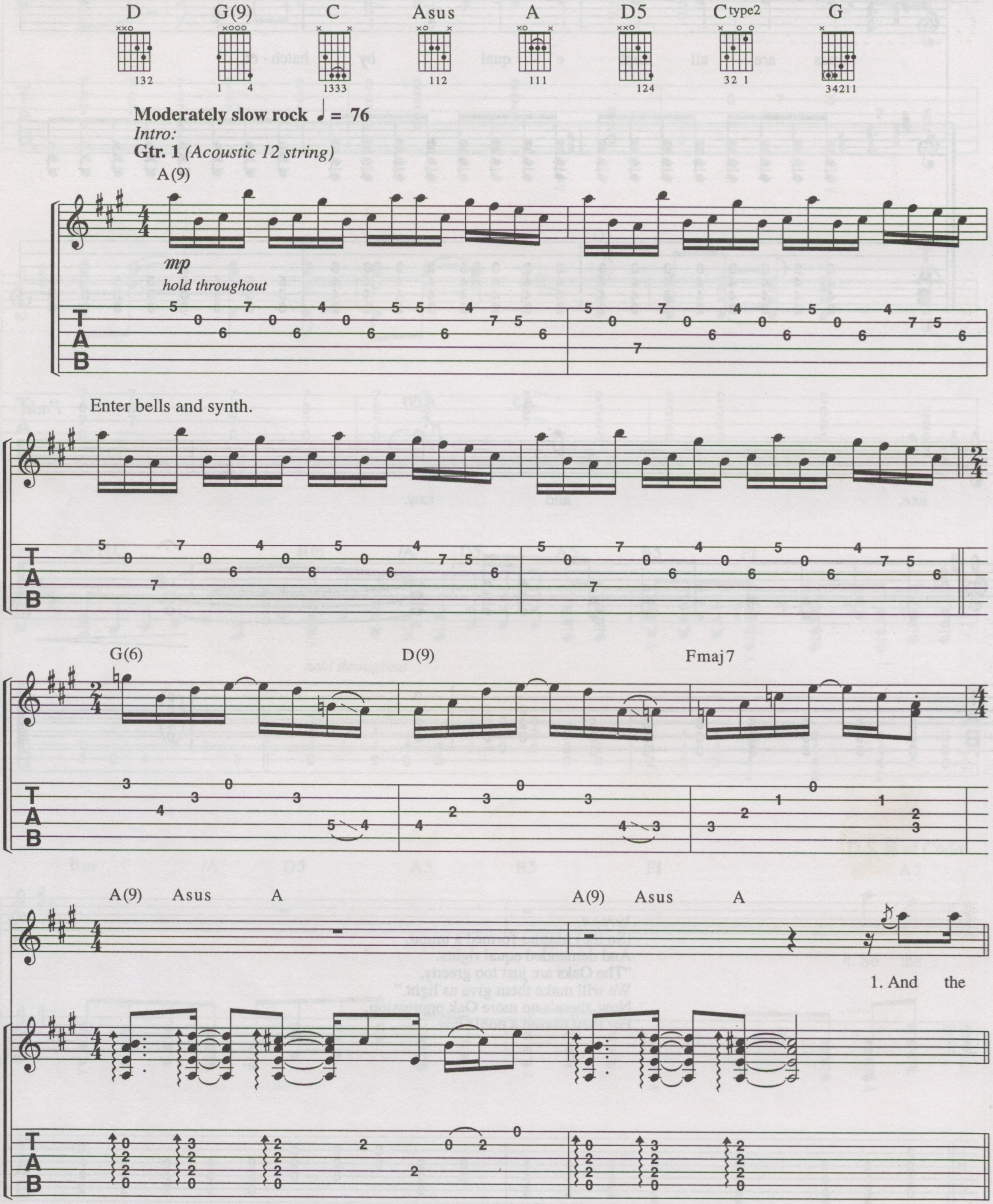


Verse 4:
(So the) Maples formed a union,
And demanded equal rights.
"The Oaks are just too greedy,
We will make them give us light."
Now, there's no more Oak oppression,
For they passed a noble law...

CLOSER TO THE HEART

Words by
NEIL PEART and PETER TALBOT

Music by
GEDDY LEE and ALEX LIFESON



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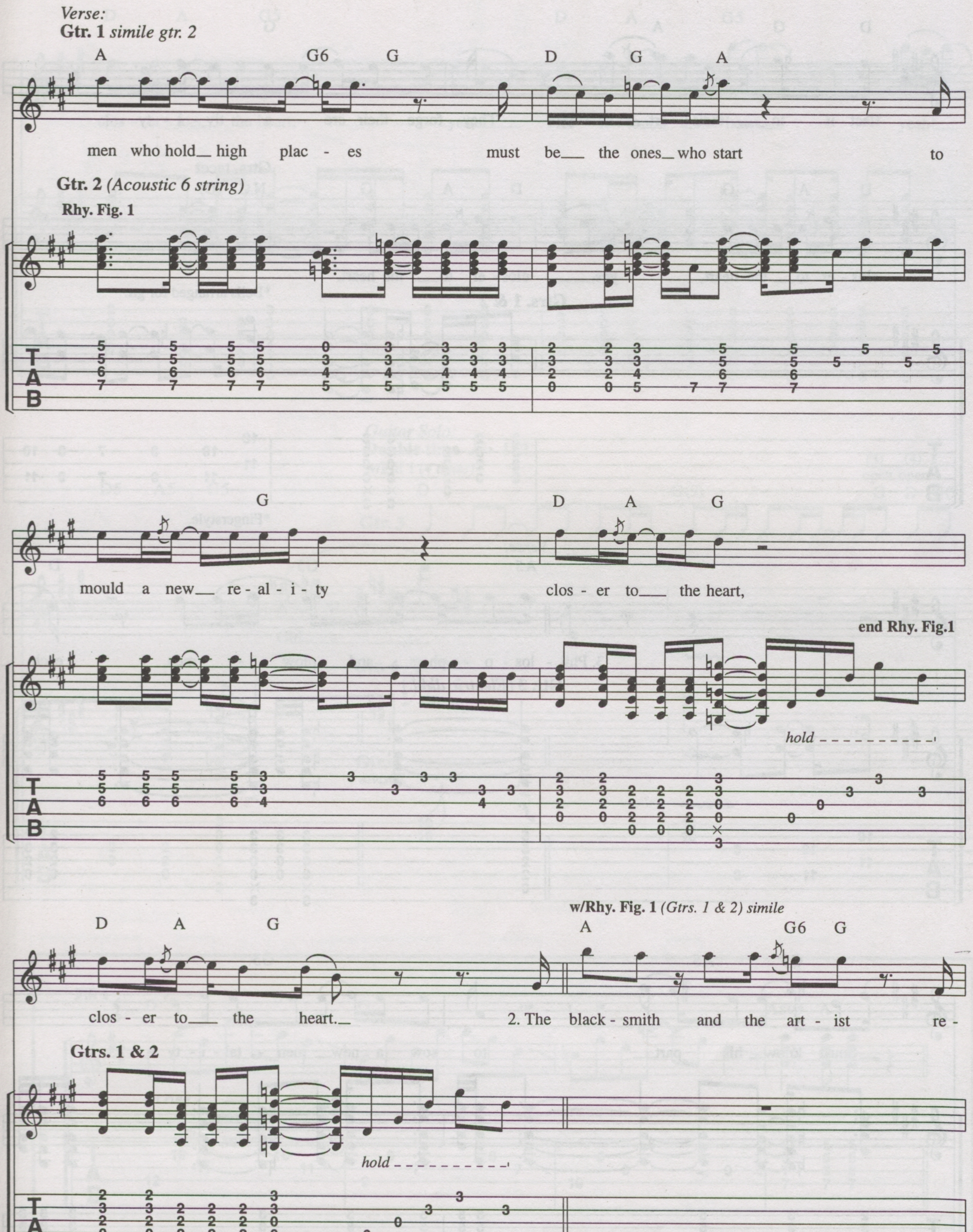
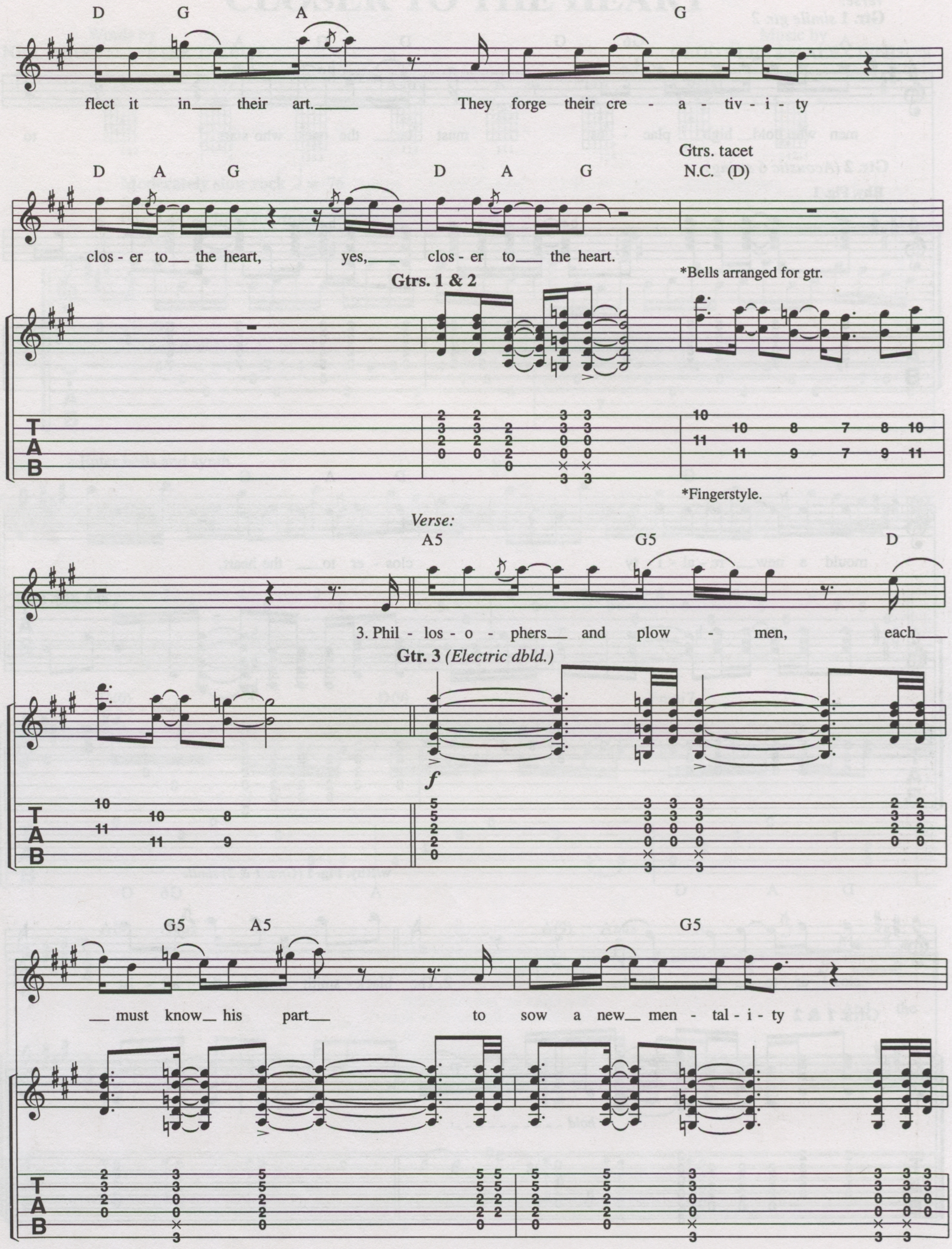
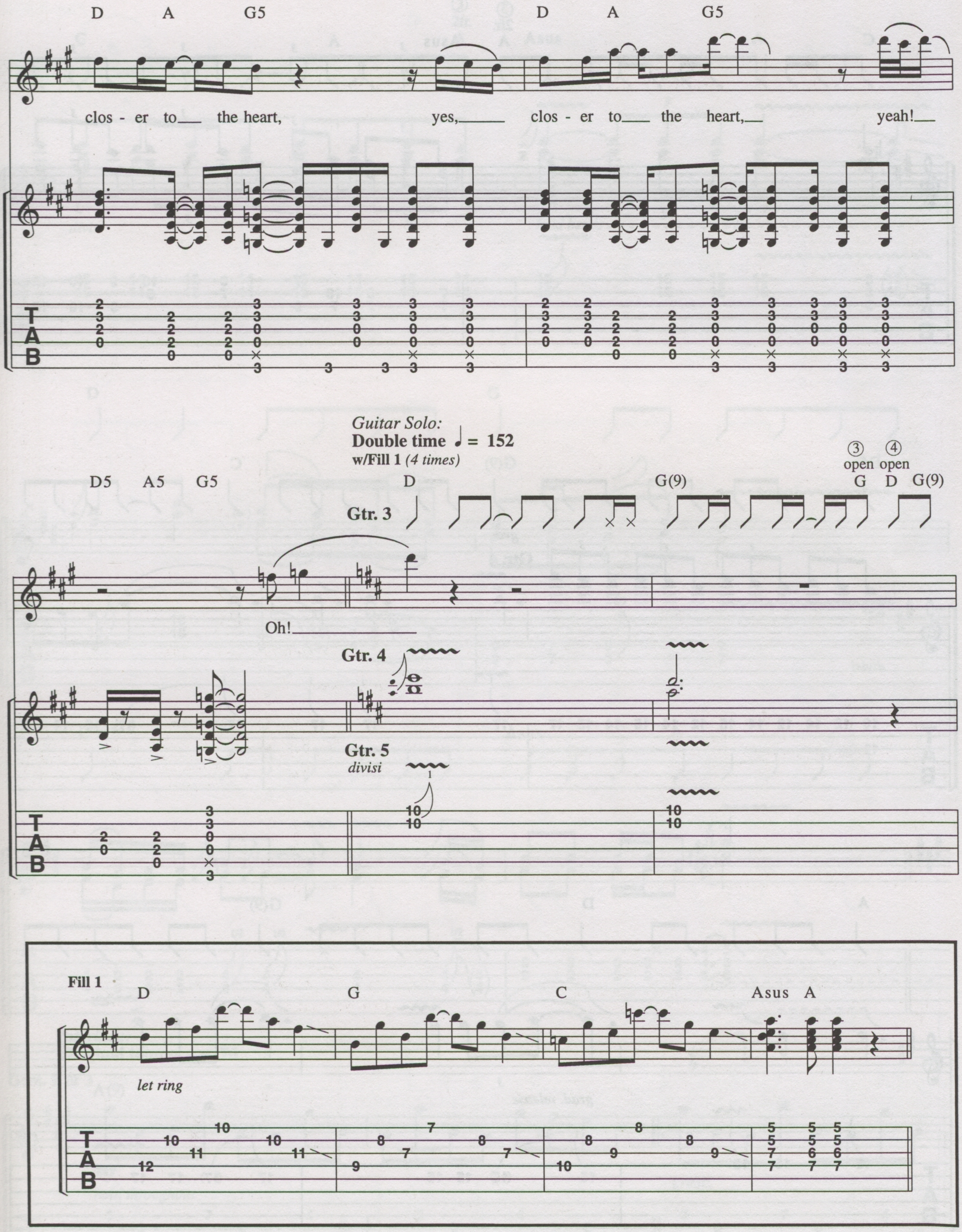
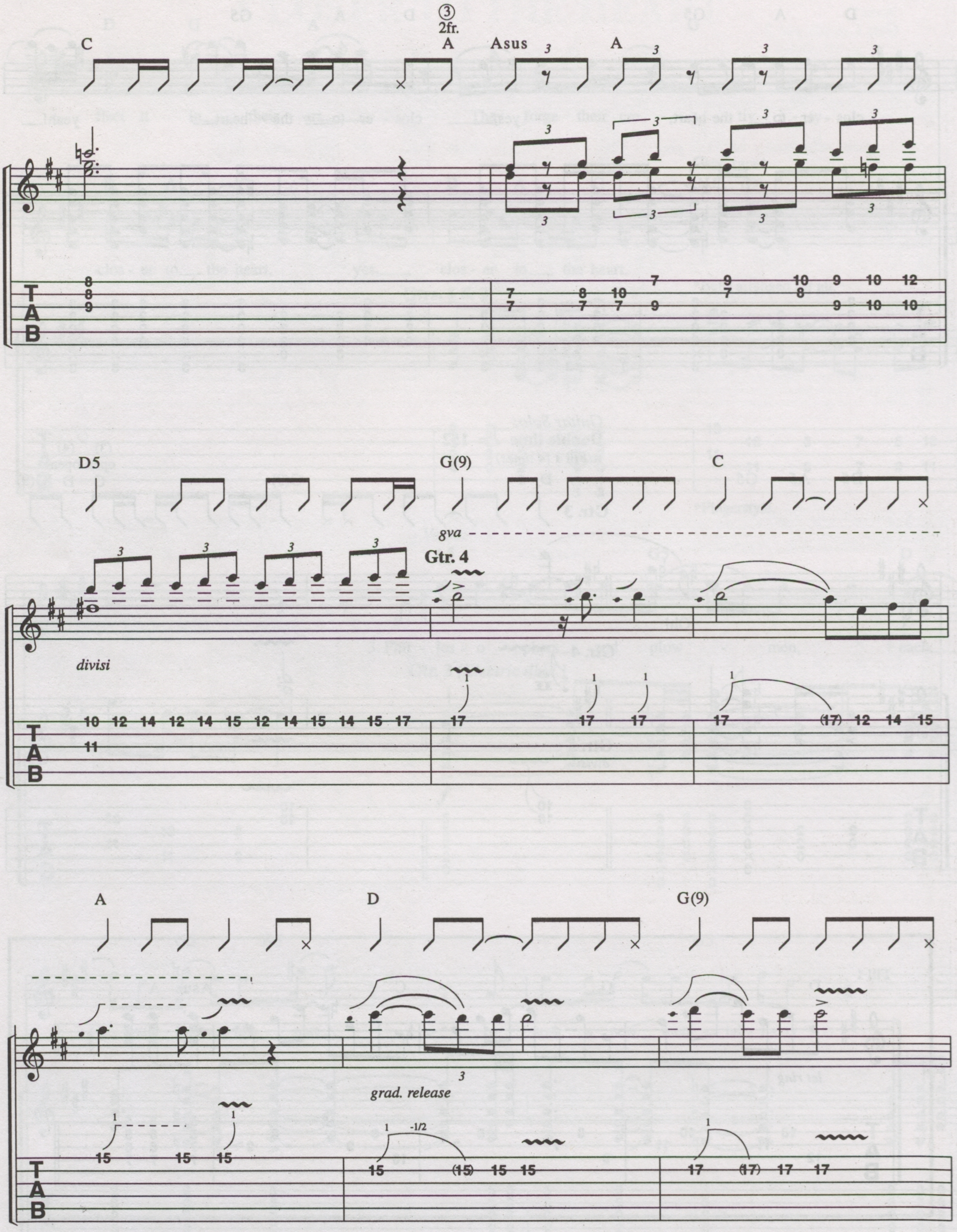
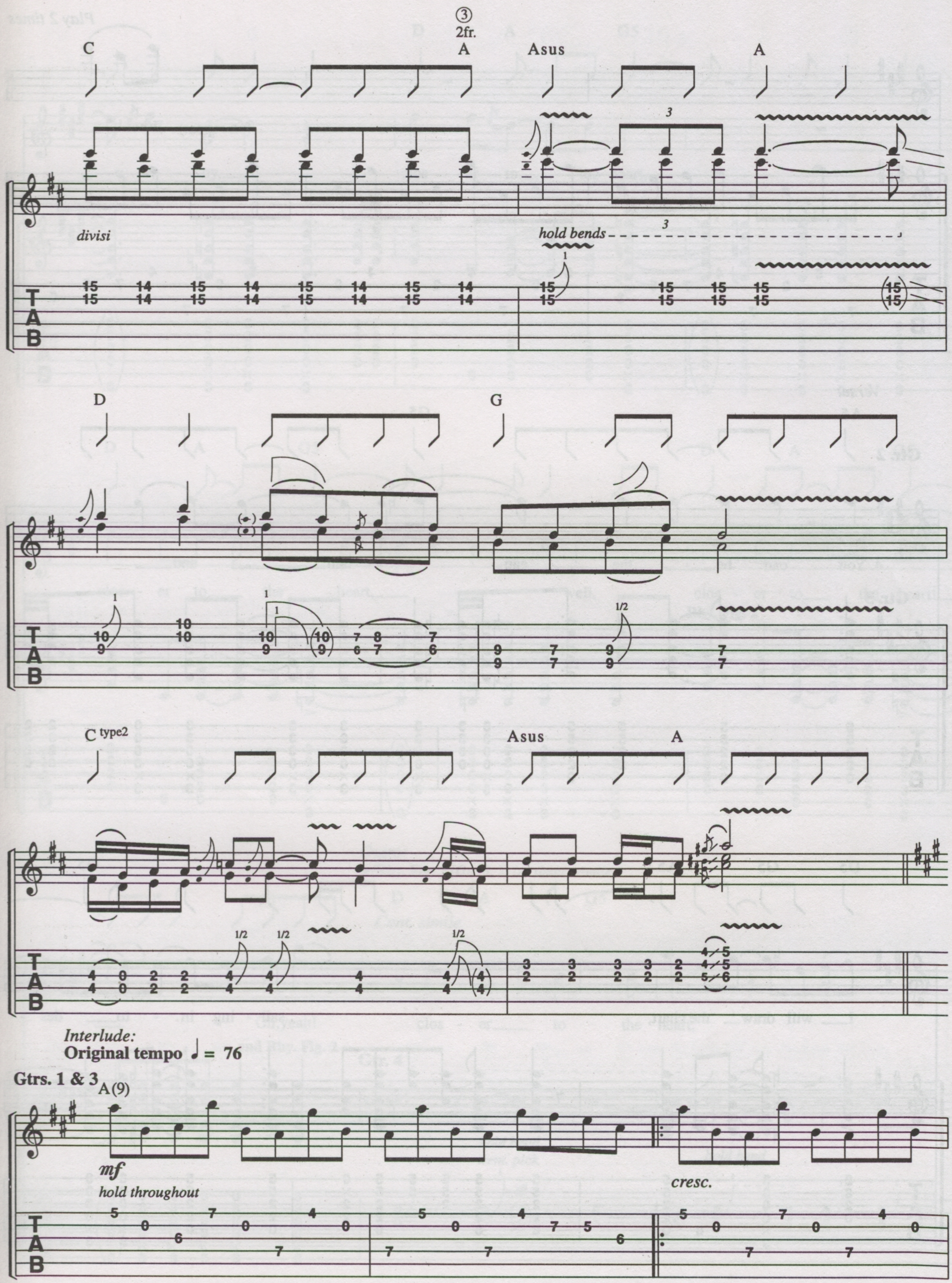
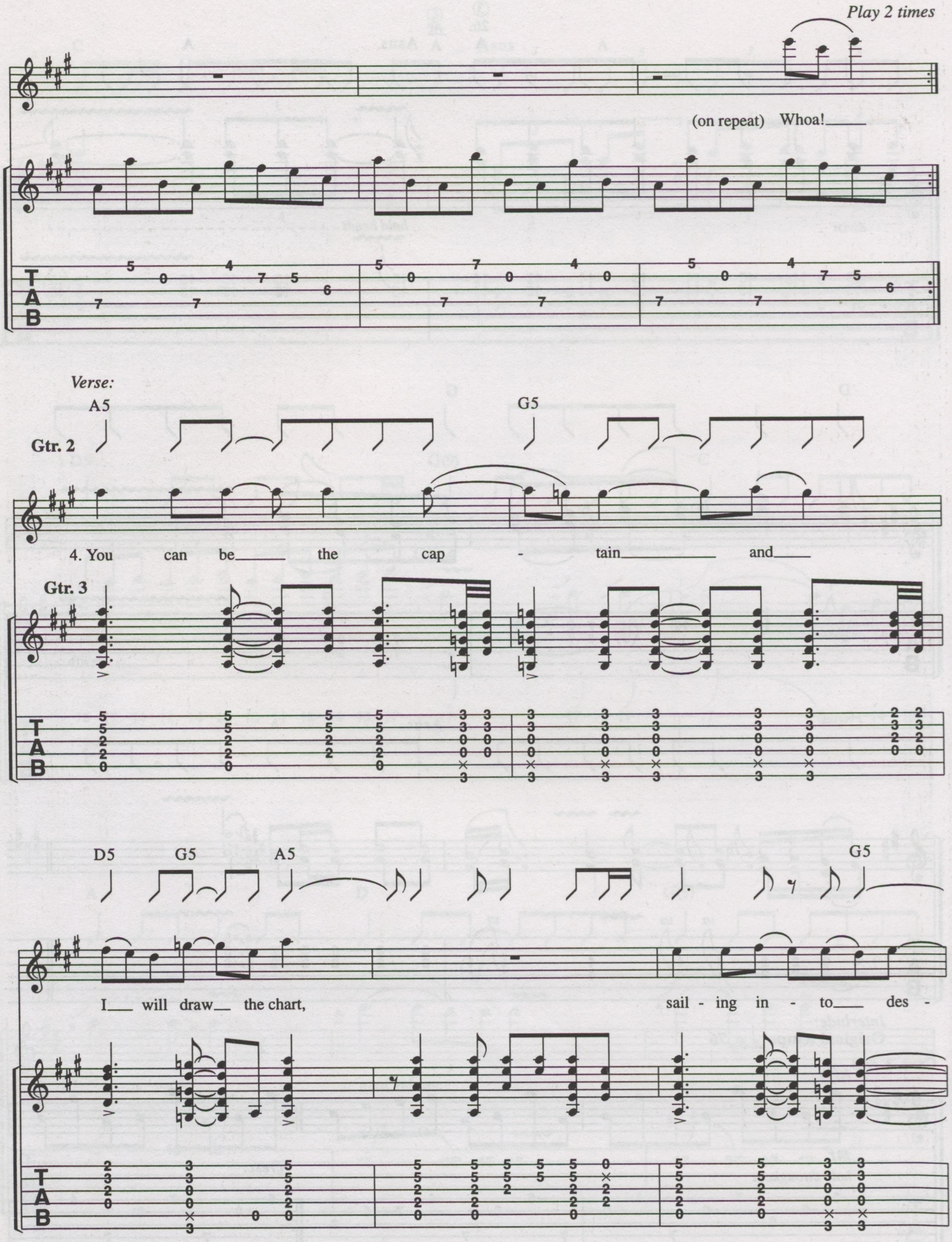

Verse:
Gtr. 1 simile gtr. 2
A G6 G D G A
men who hold high plac - es must be the ones who start to
Gtr. 2 (Acoustic 6 string)
Rhy. Fig. 1
G D A G
mould a new re - al - i - ty clos - er to the heart,
end Rhy. Fig.1
hold
w/Rhy. Fig. 1 (Gtrs. 1 & 2) simile
D A G A G6 G
clos - er to the heart. 2. The black - smith and the art - ist re -
Gtrs. 1 & 2
hold

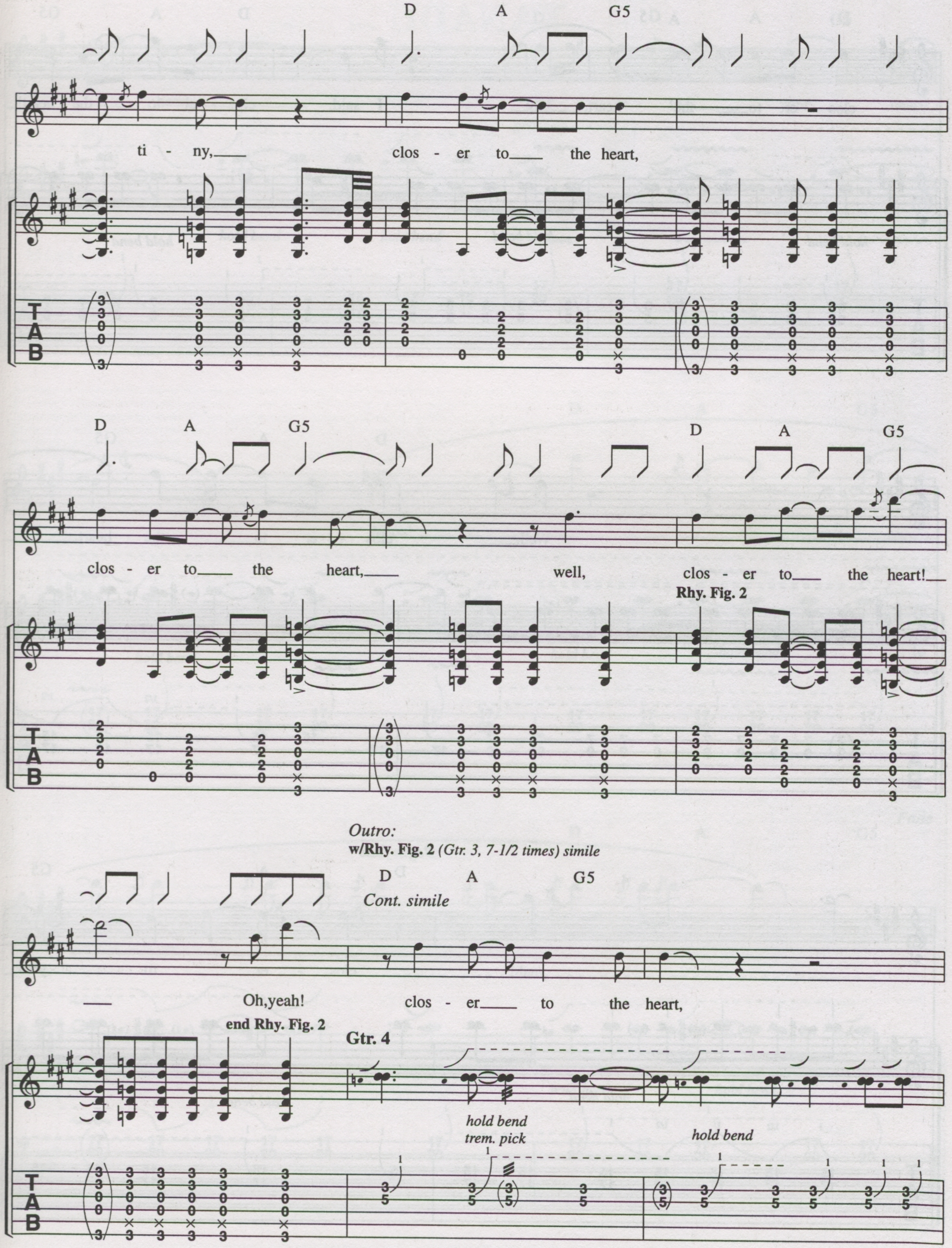

D G A G
flect it in their art. They forge their cre - a - tiv - i - ty
Gtrs. tacet
D A G D A G N.C. (D)
clos - er to the heart, yes, clos - er to the heart.
Gtrs. 1 & 2
*Bells arranged for gtr.
*Fingerstyle.
Verse:
A5 G5 D
3. Phil - los - o - phers and plow - men, each
Gtr. 3 (Electric dbld.)
f
G5 A5 G5
must know his part to sow a new men - tal - i - ty

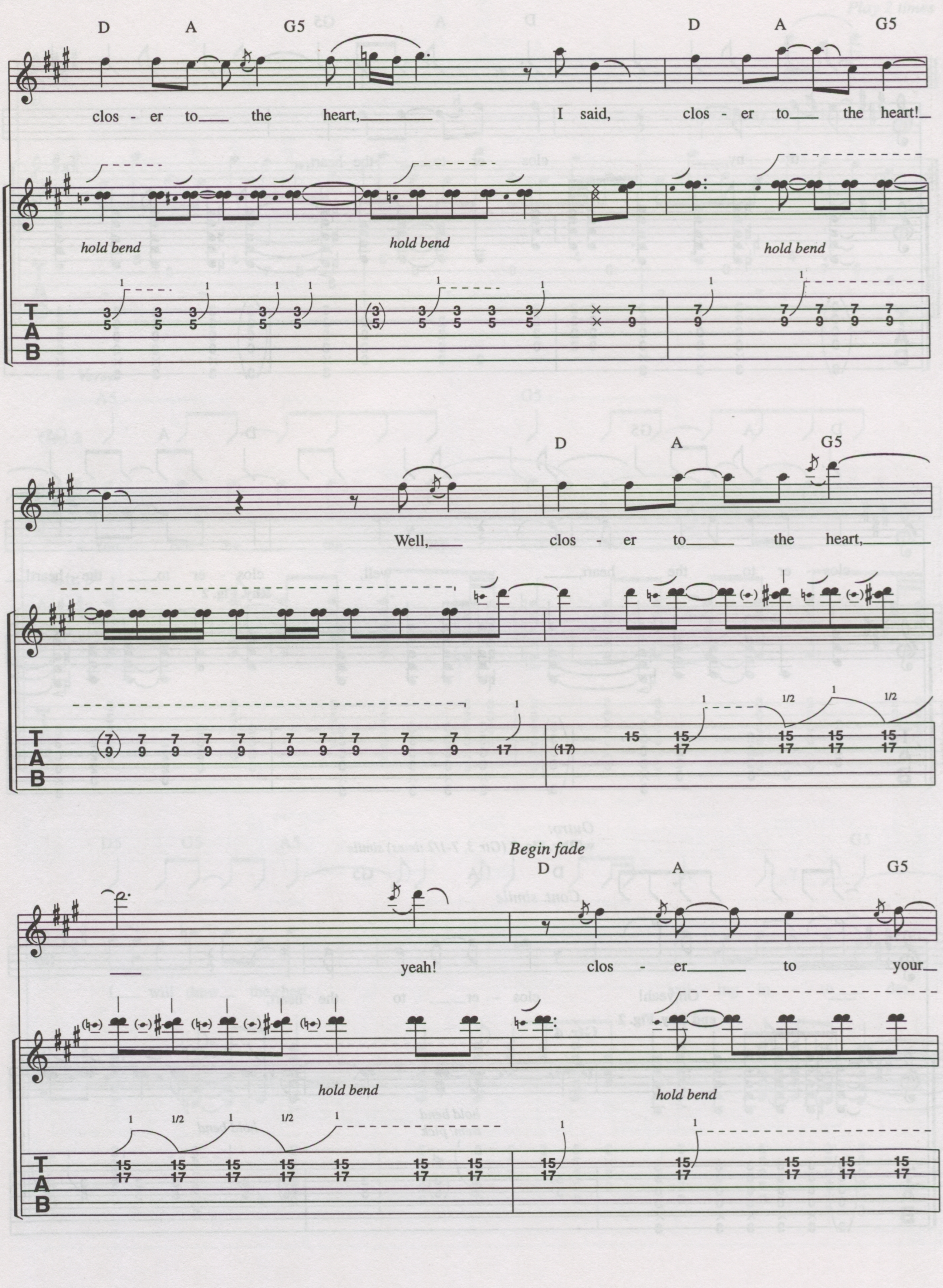

D A G5 D A G5
clos - er to the heart, yes, clos - er to the heart, yeah!
Guitar Solo:
Double time ♩ = 152
w/Fill 1 (4 times)
D5 A5 G5 D G(9)
③ ④
open open
G D G(9)
Gtr. 3
Oh!
Gtr. 4
Gtr. 5
divisi
Fill 1
D G C Asus A
let ring

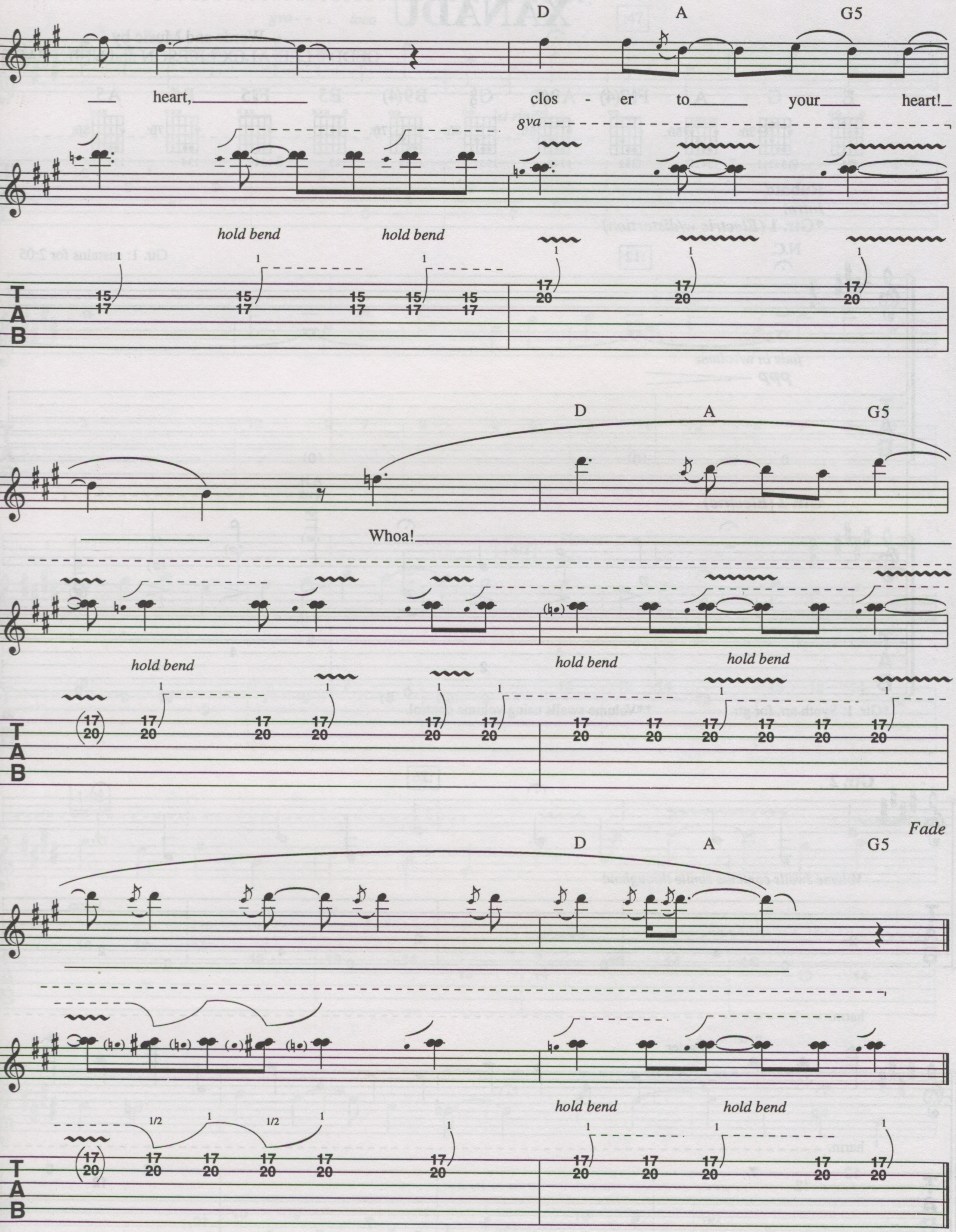

C
③
2fr.
A
Asus
A
D5
G(9)
C
8va
Gtr. 4
divisi
A
D
G(9)
grad. release


C
③ 2fr.
A
Asus
A
divisi
hold bends
D
G
C type2
Asus
A
Interlude:
Original tempo ♩ = 76
Gtrs. 1 & 3
A(9)
mf
hold throughout
cresc.


Play 2 times
(on repeat) Whoa!
Verse:
A5
G5
Gtr. 2
4. You can be the cap - tain and
Gtr. 3
D5
G5
A5
G5
I will draw the chart,
sail - ing in - to des -

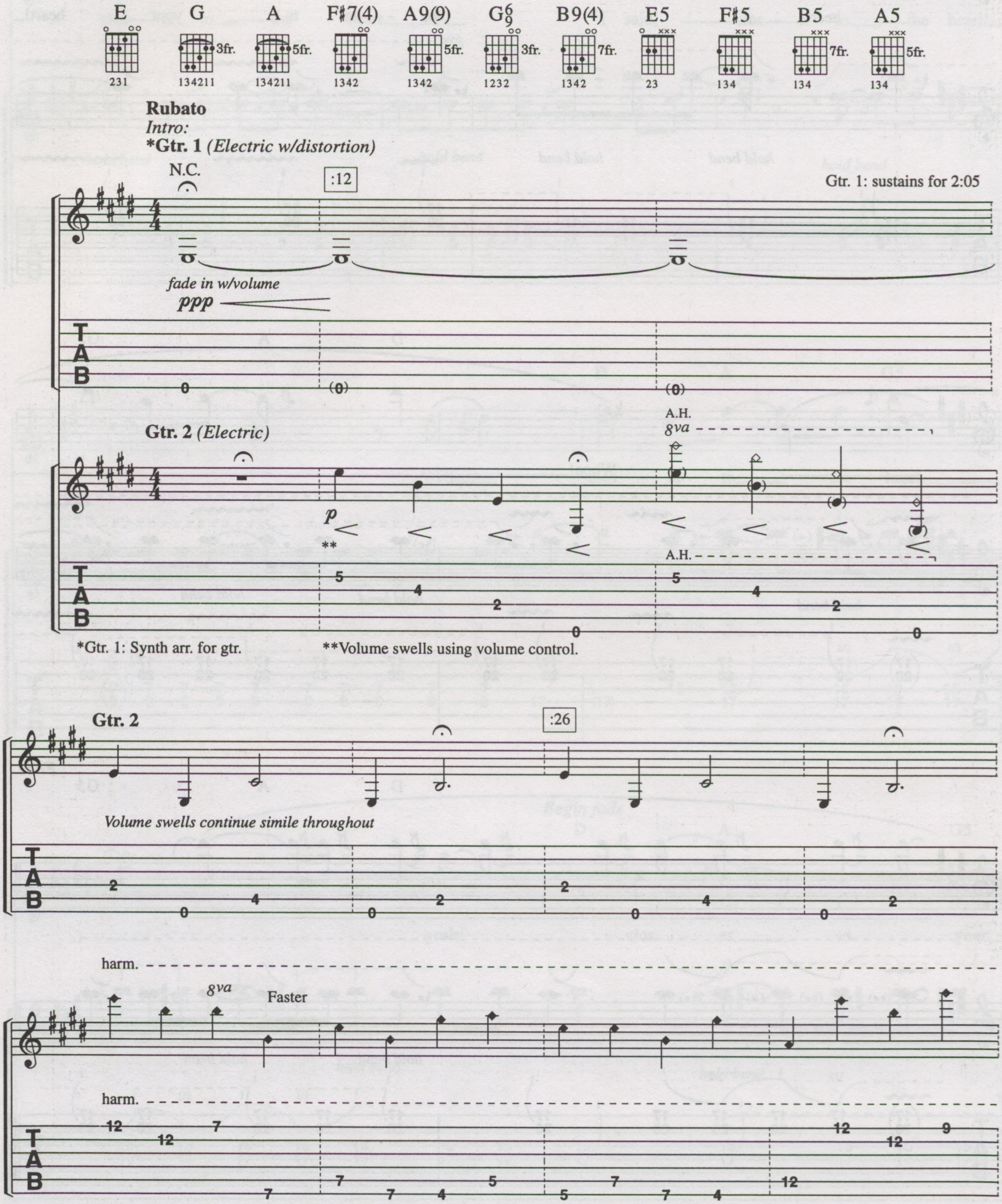

D A G5
ti - ny,
clos - er to the heart,
D A G5
clos - er to the heart,
well,
D A G5
clos - er to the heart!
Rhy. Fig. 2
Outro:
w/Rhy. Fig. 2 (Gtr. 3, 7-1/2 times) simile
D A G5
Cont. simile
Oh, yeah!
clos - er to the heart,
end Rhy. Fig. 2
Gtr. 4
hold bend
trem. pick
hold bend


D A G5
clos - er to the heart, I said, clos - er to the heart!
hold bend
hold bend
hold bend
D A G5
Well, clos - er to the heart,
Begin fade
D A G5
yeah! clos - er to your
hold bend
hold bend


D
A
G5
heart,
clos - er to your heart!
8va
hold bend
hold bend
T
A
B
D
A
G5
Whoa!
hold bend
hold bend
T
A
B
Fade
D
A
G5
hold bend
hold bend
T
A
B

XANADU

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART



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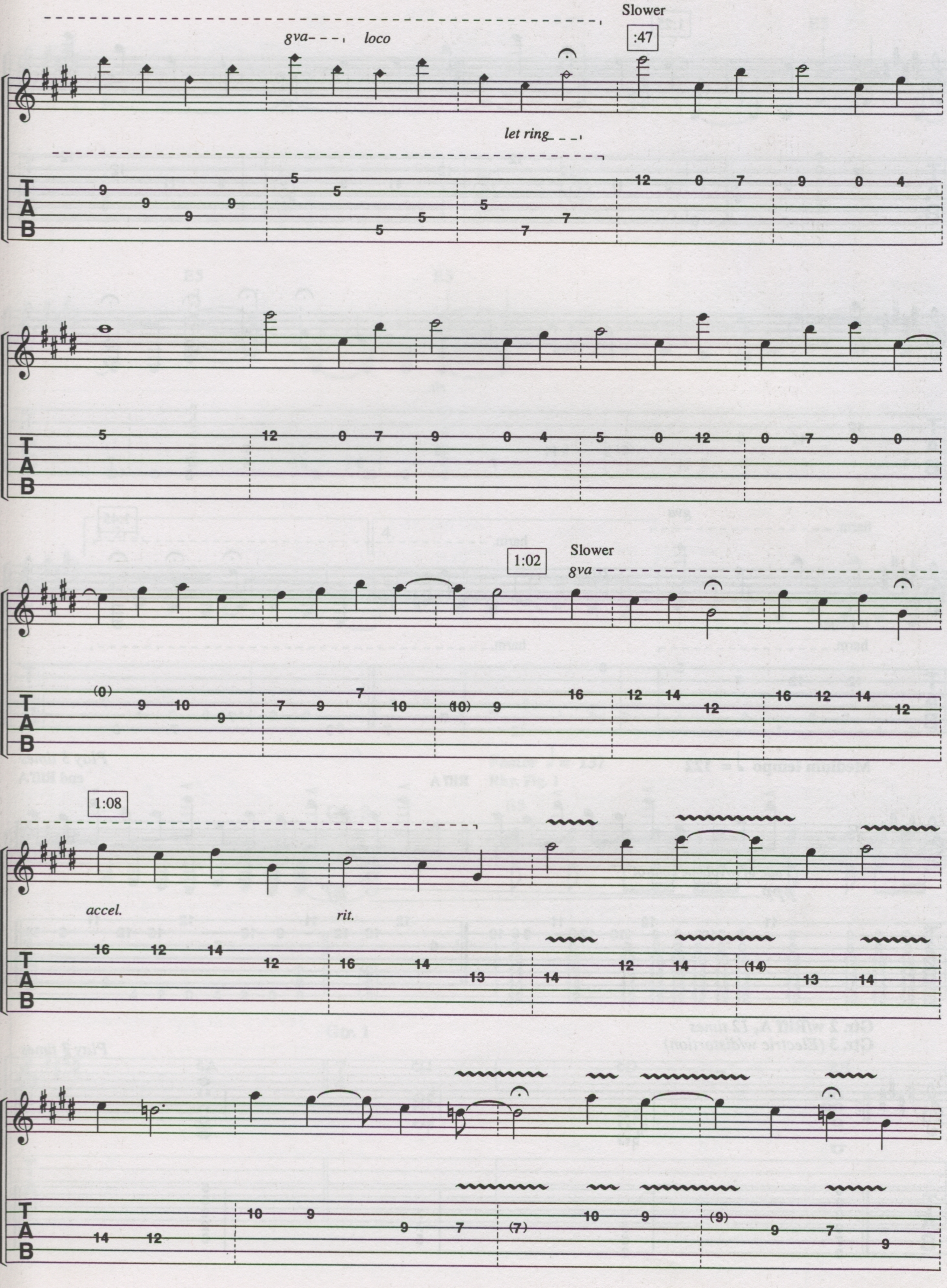
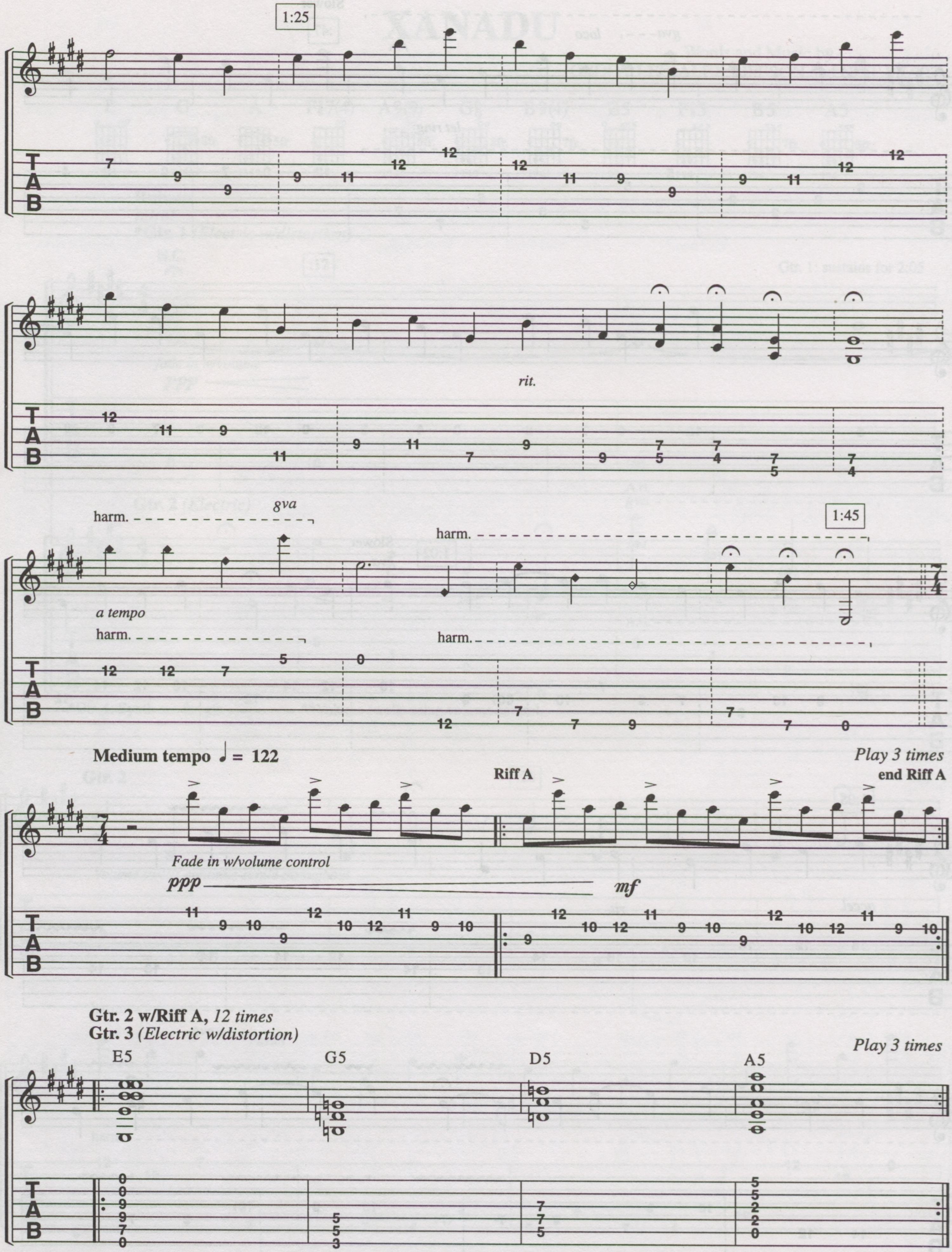
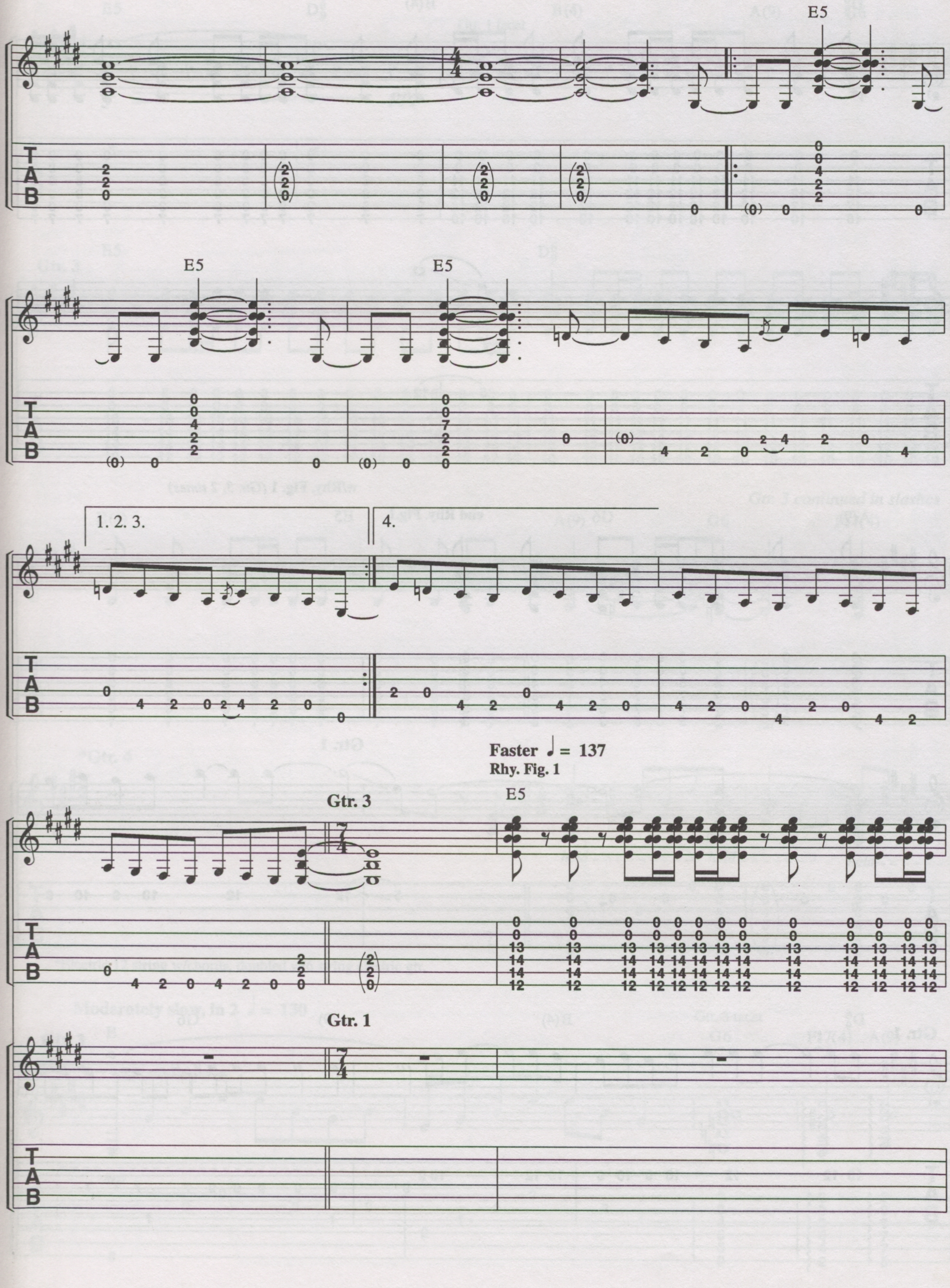
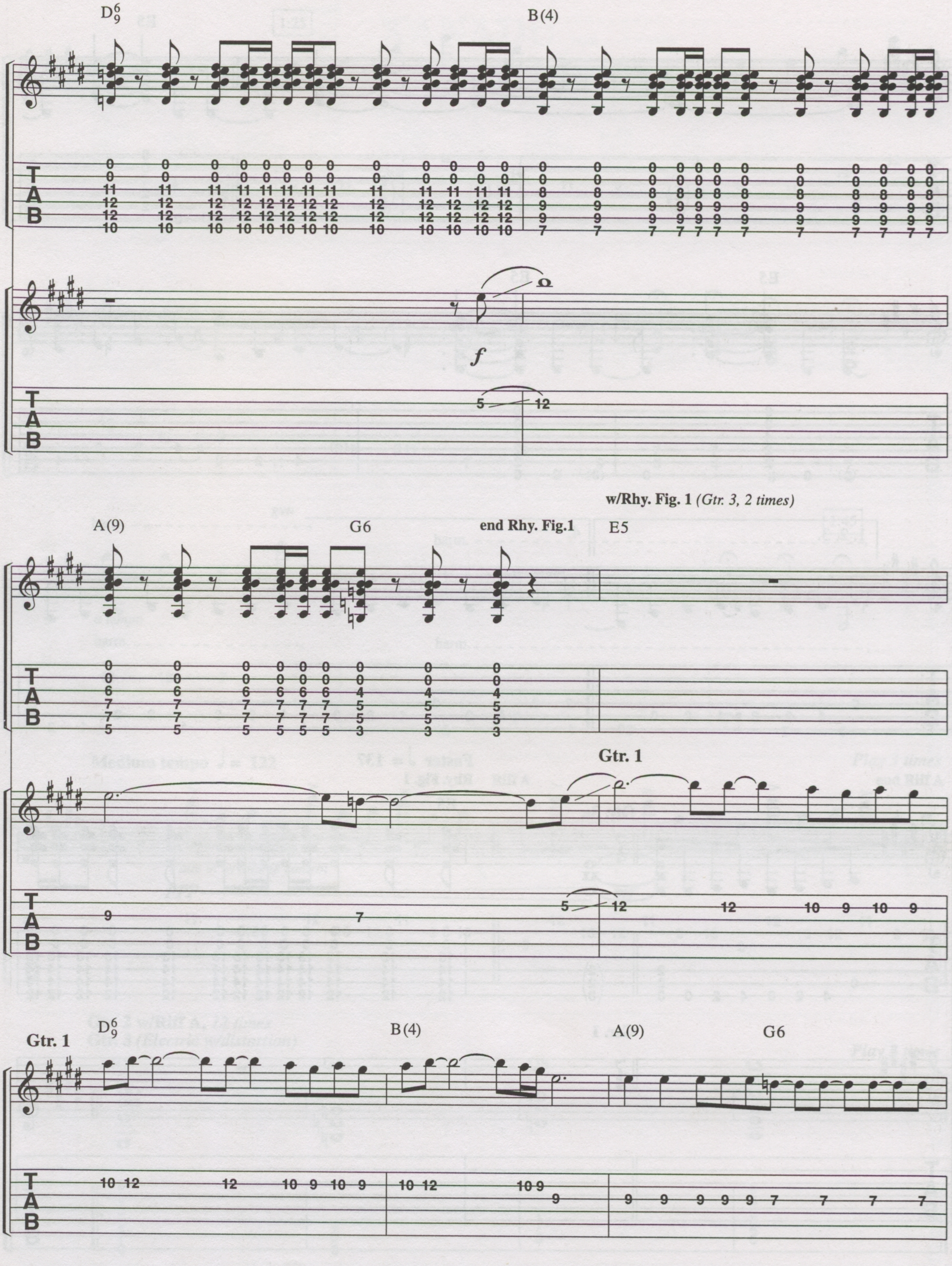
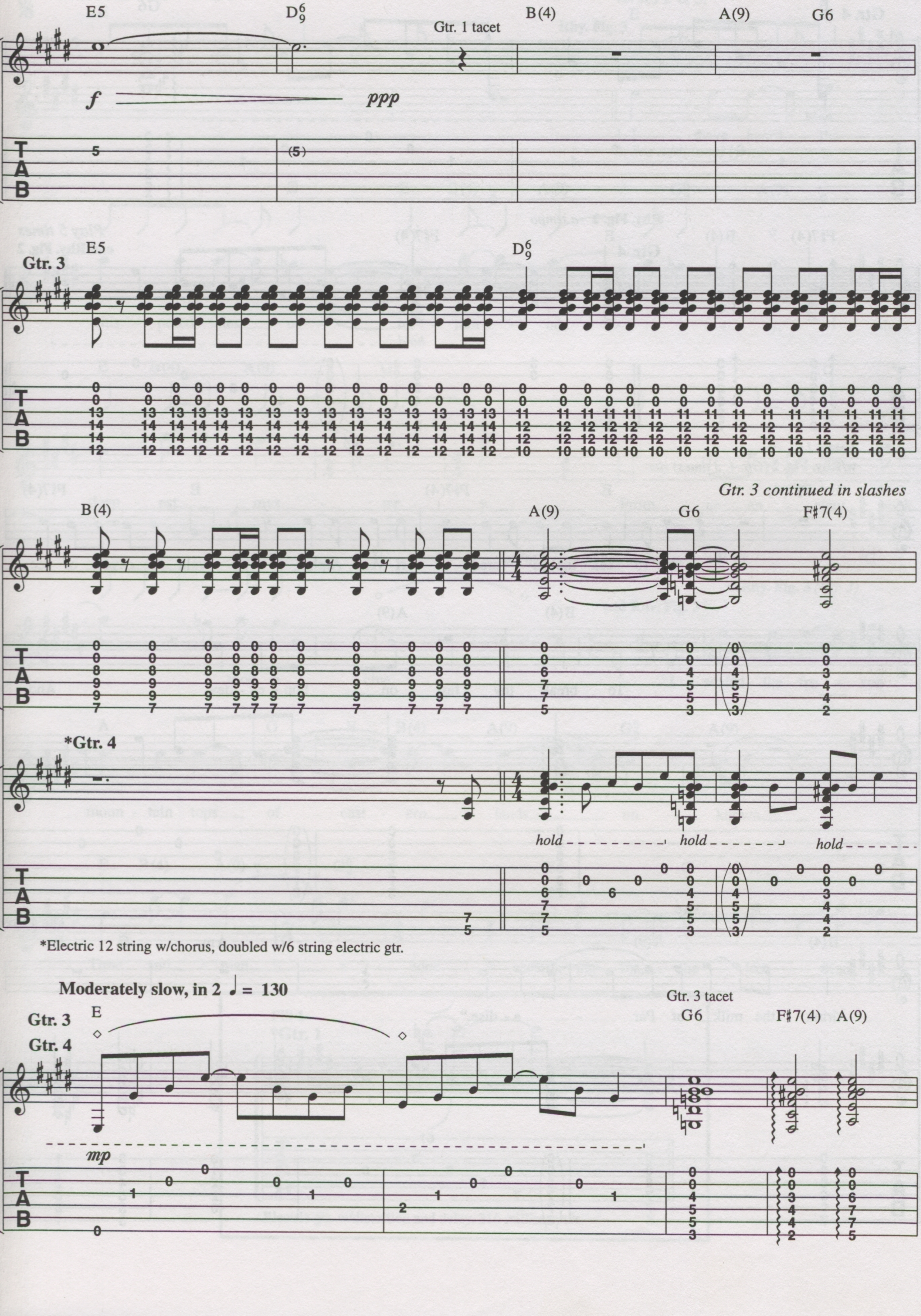
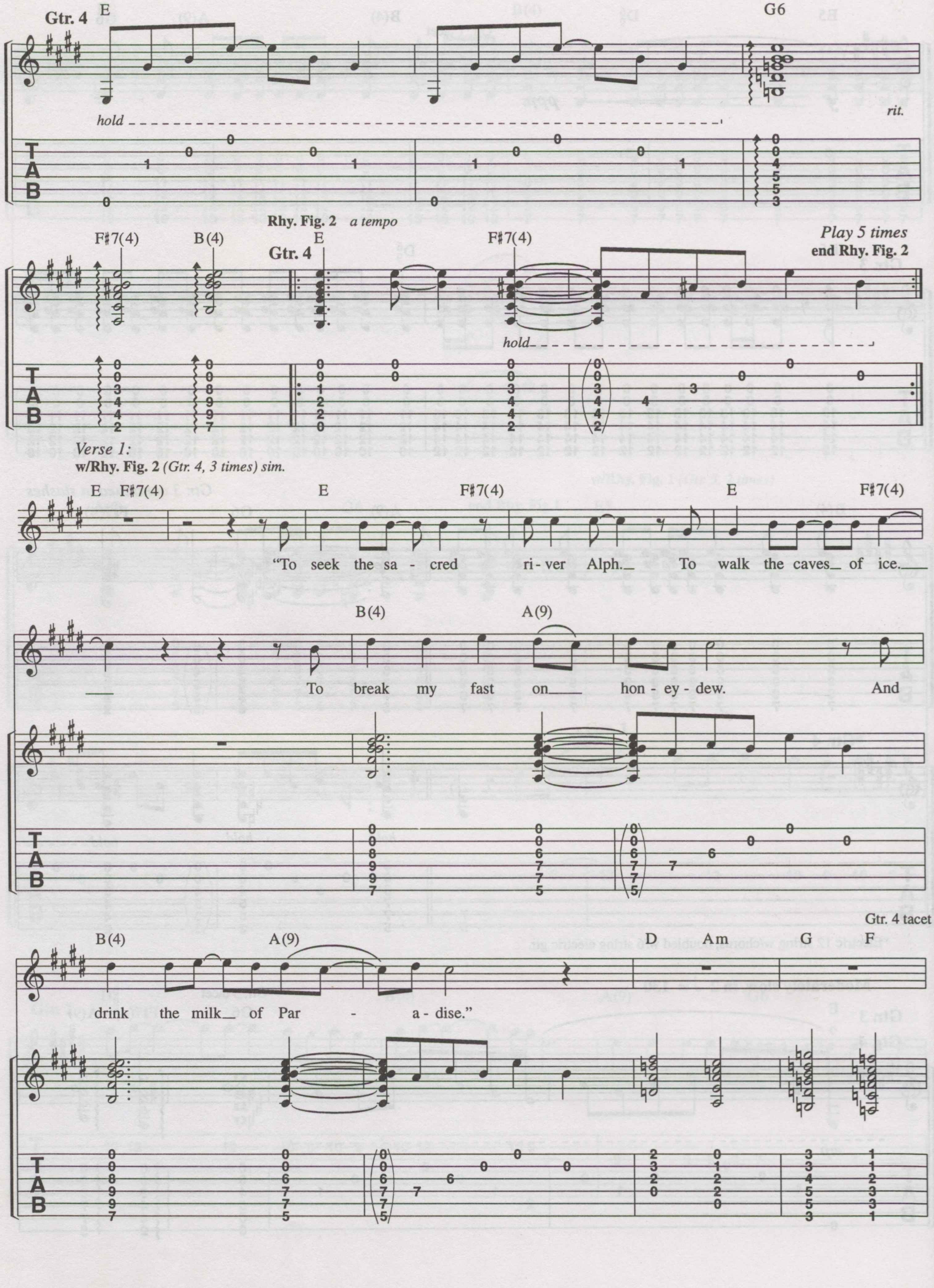

Slower
:47
8va
loco
let ring
1:02
Slower
8va
1:08
accel.
rit.
T
A
B

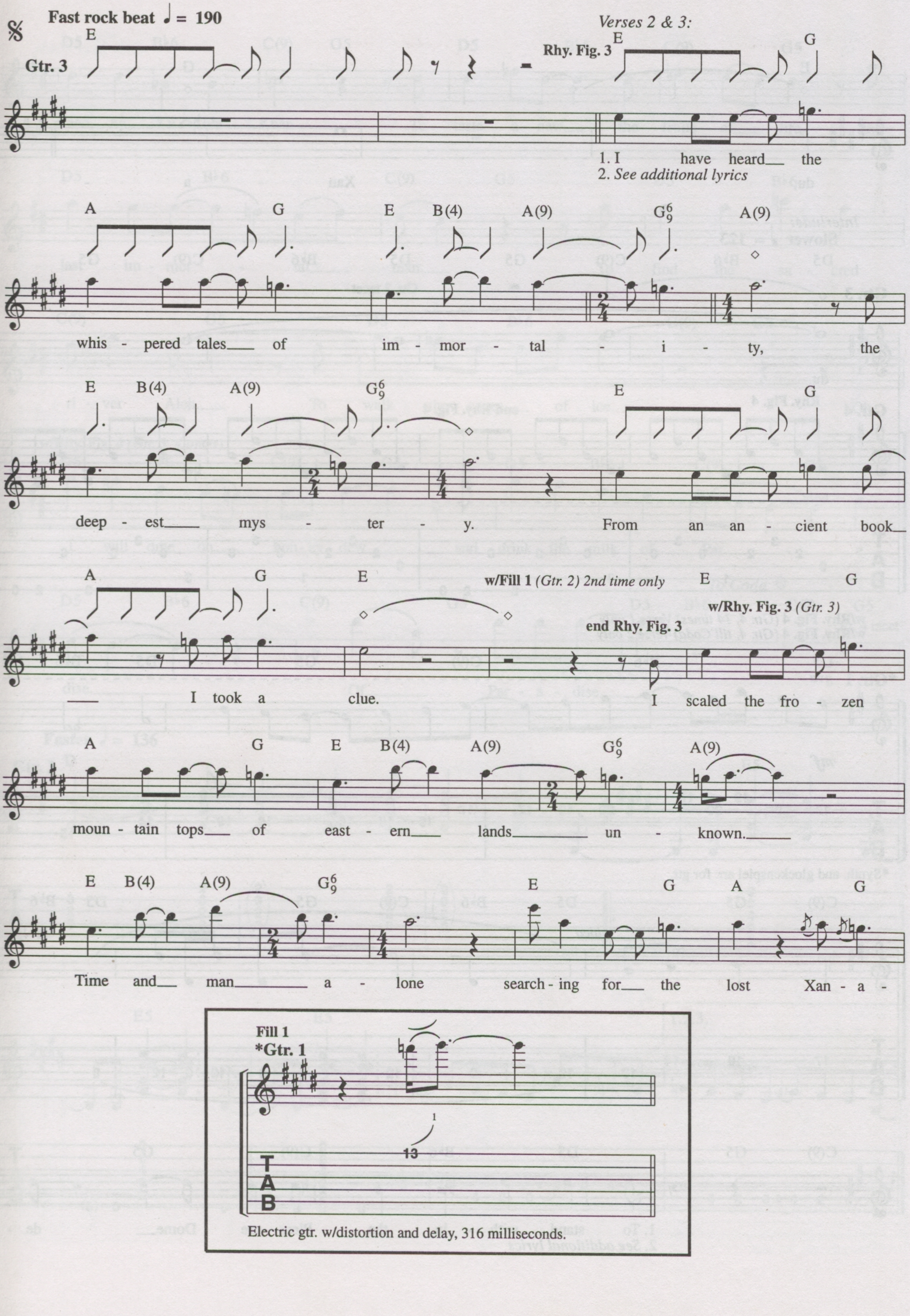

1:25
rit.
harm.
8va
a tempo
harm.
1:45
Medium tempo ♩ = 122
Riff A
Play 3 times
end Riff A
Fade in w/volume control
ppp
mf
Gtr. 2 w/Riff A, 12 times
Gtr. 3 (Electric w/distortion)
E5
G5
D5
A5
Play 3 times

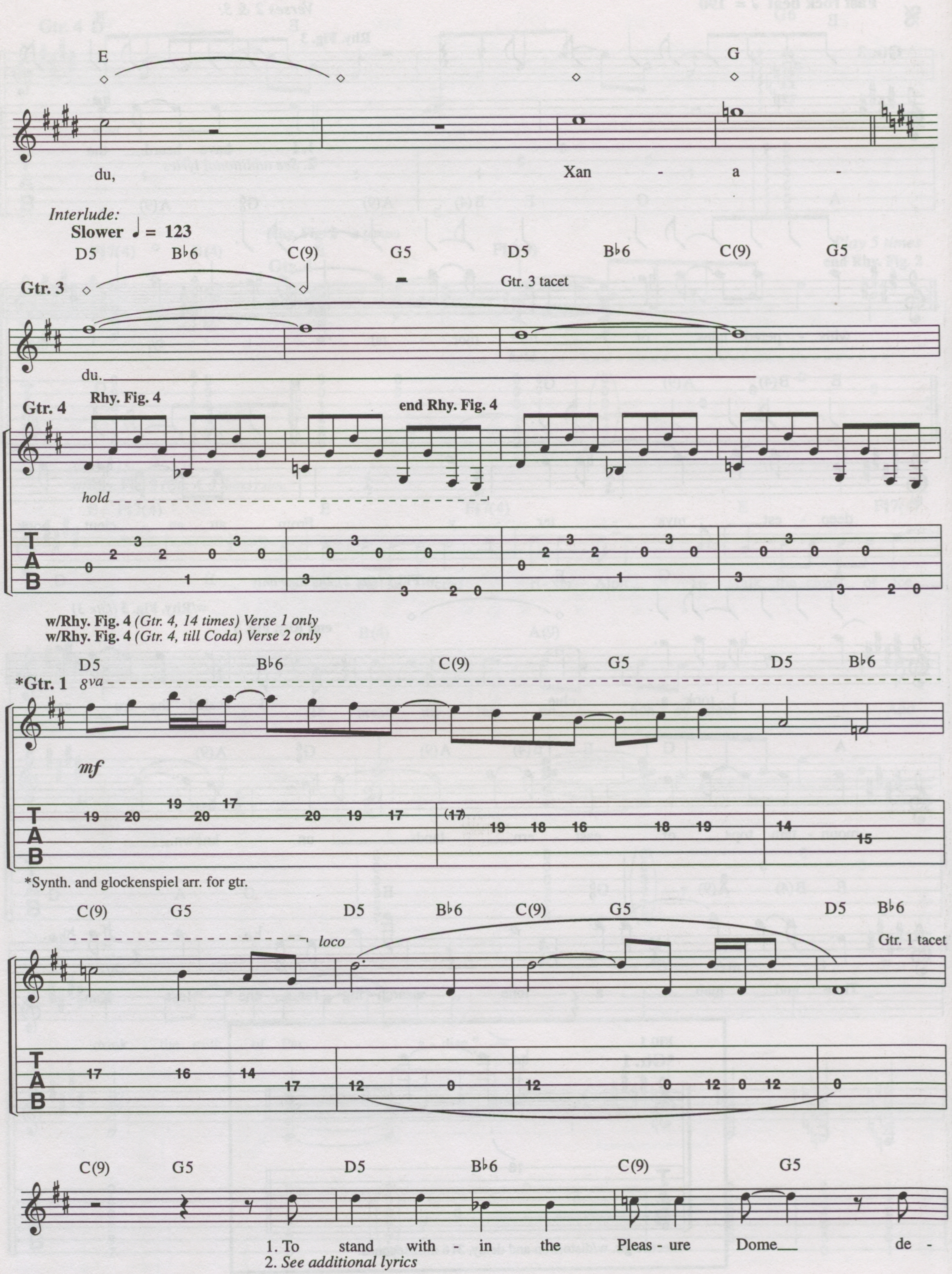

E5
E5
E5
1. 2. 3.
4.
Faster ♩ = 137
Rhy. Fig. 1
E5
Gtr. 3
Gtr. 1

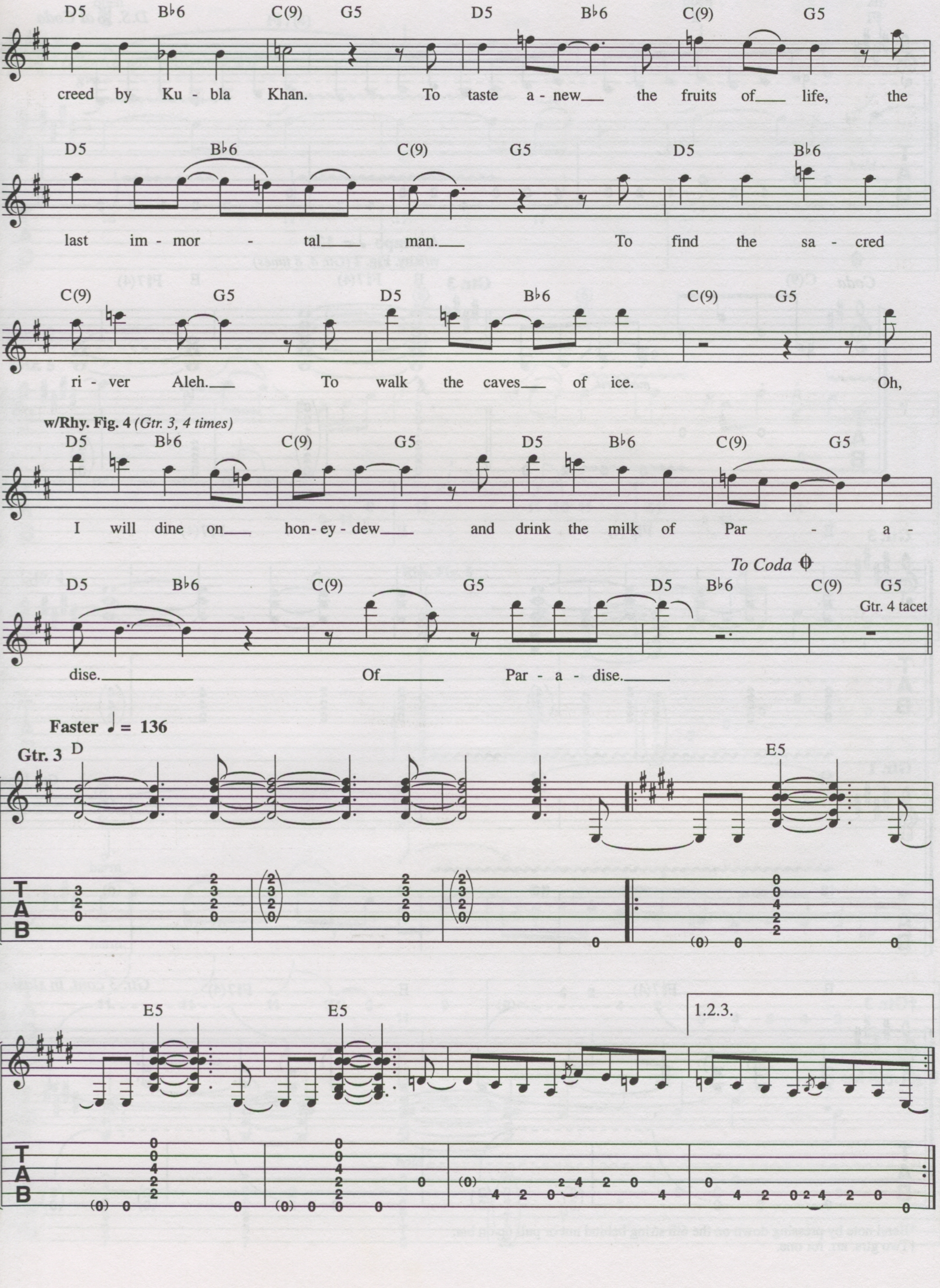

D6/9
B(4)
TAB
f
w/Rhy. Fig. 1 (Gtr. 3, 2 times)
A(9)
G6
end Rhy. Fig.1
E5
Gtr. 1
Gtr. 1
D6/9
B(4)
A(9)
G6

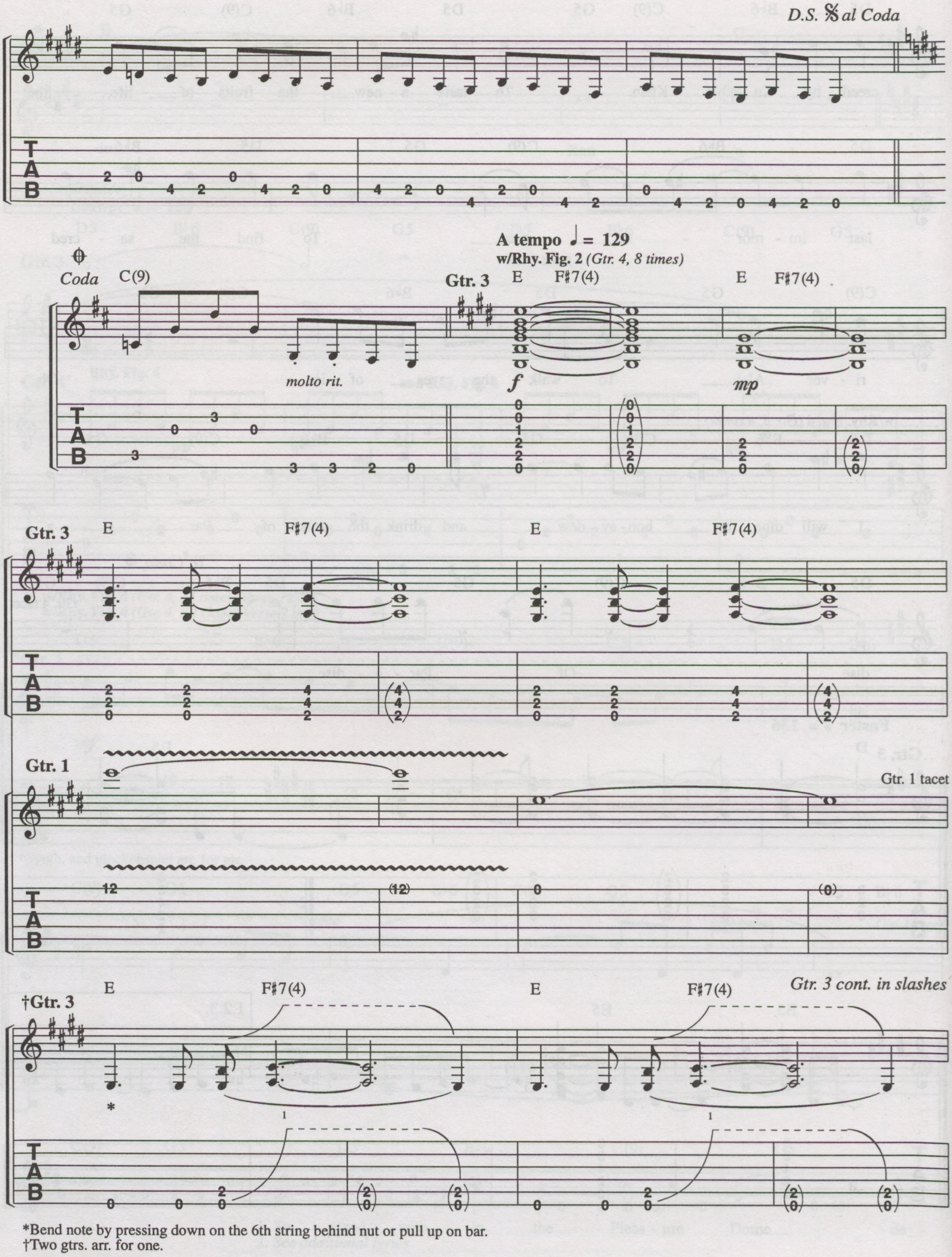

E5
D6/9
Gtr. 1 tacet
B(4)
A(9)
G6
f
ppp
Gtr. 3
Gtr. 3 continued in slashes
F♯7(4)
*Gtr. 4
hold
*Electric 12 string w/chorus, doubled w/6 string electric gtr.
Moderately slow, in 2 ♩ = 130
E
Gtr. 3 tacet
mp


Gtr. 4
E
G6
hold
rit.
Rhy. Fig. 2 a tempo
F♯7(4)
B(4)
E
Gtr. 4
F♯7(4)
Play 5 times
end Rhy. Fig. 2
hold
Verse 1:
w/Rhy. Fig. 2 (Gtr. 4, 3 times) sim.
E F♯7(4) E F♯7(4) E F♯7(4)
"To seek the sa - cred ri - ver Alph. To walk the caves of ice.
B(4) A(9)
To break my fast on hon - ey - dew. And
Gtr. 4 tacet
B(4) A(9) D Am G F
drink the milk of Par - a - dise."

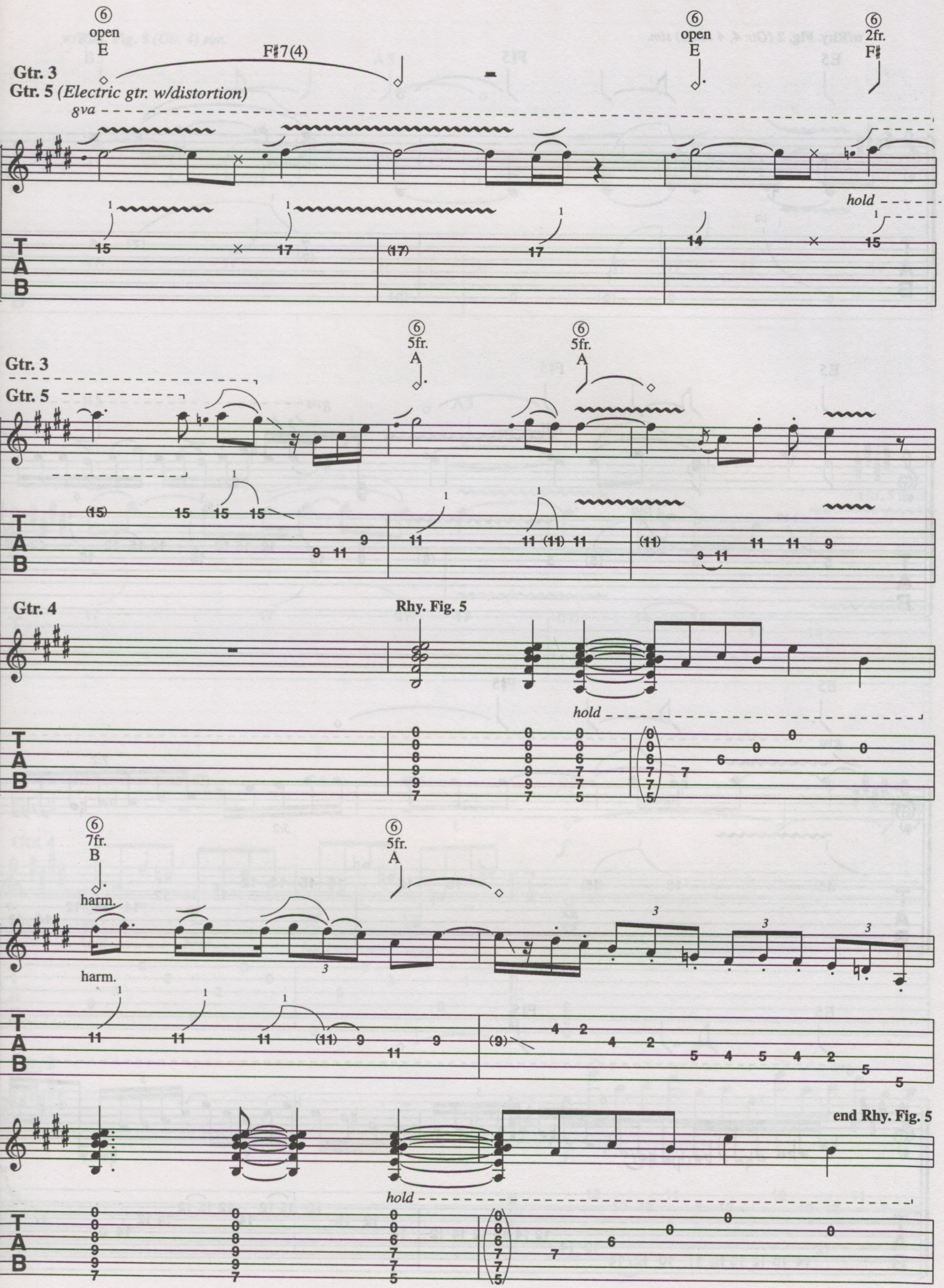

Fast rock beat ♩ = 190
Gtr. 3
E
Verses 2 & 3:
Rhy. Fig. 3
E G
1. I have heard the
2. See additional lyrics
A G E B(4) A(9) G 6/9 A(9)
whis - pered tales of im - mor - tal - i - ty, the
E B(4) A(9) G 6/9 E G
deep - est mys - ter - y. From an an - cient book
A G E
w/Fill 1 (Gtr. 2) 2nd time only
end Rhy. Fig. 3
E G
w/Rhy. Fig. 3 (Gtr. 3)
I took a clue. I scaled the fro - zen
A G E B(4) A(9) G 6/9 A(9)
moun - tain tops of east - ern lands un - known.
E B(4) A(9) G 6/9 E G A G
Time and man a - lone search - ing for the lost Xan - a -
Fill 1
*Gtr. 1
13
Electric gtr. w/distortion and delay, 316 milliseconds.

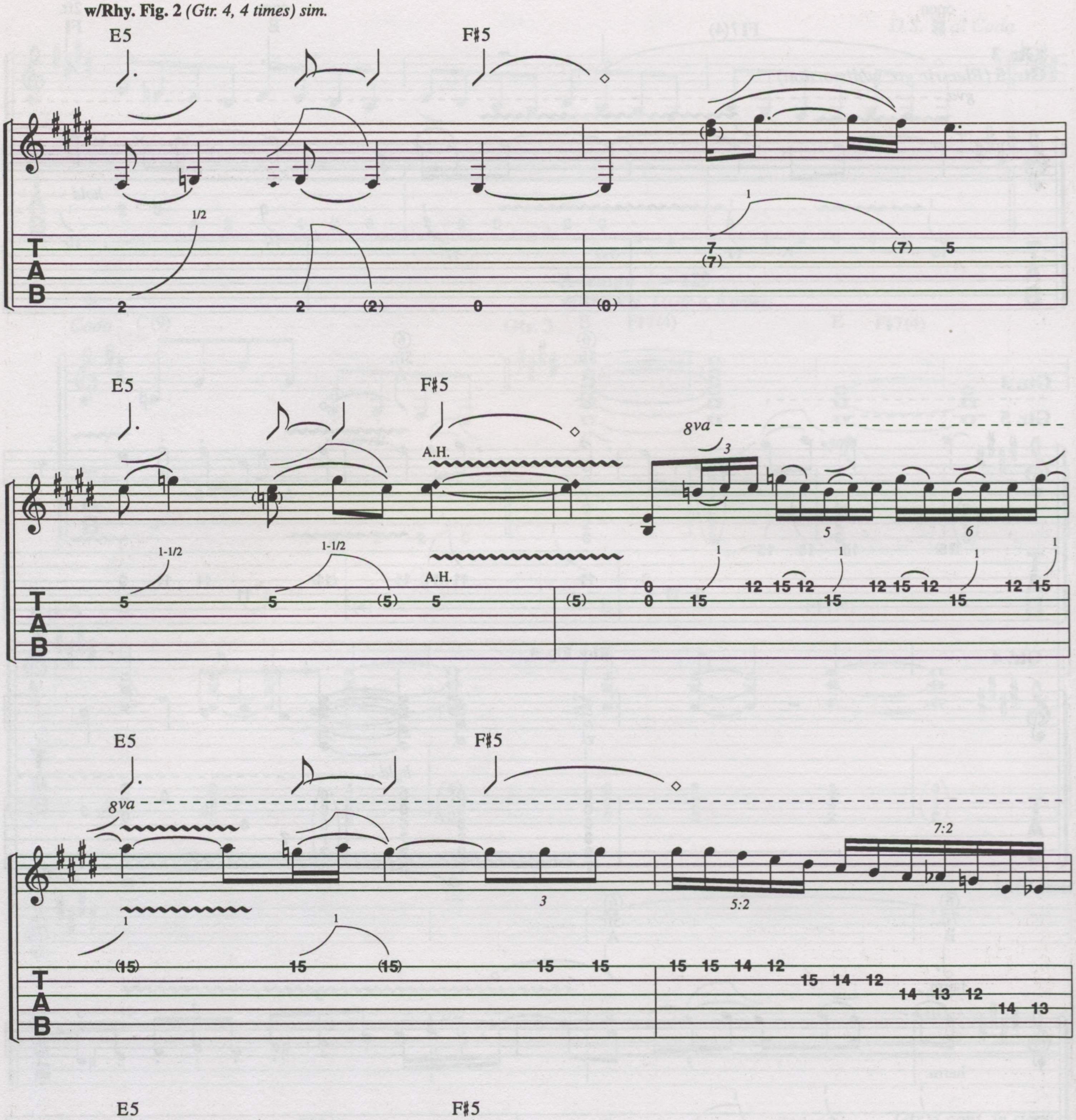

E
G
du,
Xan - a -
Interlude:
Slower ♩ = 123
D5 B♭6 C(9) G5 D5 B♭6 C(9) G5
Gtr. 3
Gtr. 3 tacet
du.
Gtr. 4
Rhy. Fig. 4
end Rhy. Fig. 4
hold
w/Rhy. Fig. 4 (Gtr. 4, 14 times) Verse 1 only
w/Rhy. Fig. 4 (Gtr. 4, till Coda) Verse 2 only
D5 B♭6 C(9) G5 D5 B♭6
*Gtr. 1 8va
mf
*Synth. and glockenspiel arr. for gtr.
C(9) G5 D5 B♭6 C(9) G5 D5 B♭6
loco
Gtr. 1 tacet
C(9) G5 D5 B♭6 C(9) G5
1. To stand with - in the Pleas - ure Dome de -
2. See additional lyrics

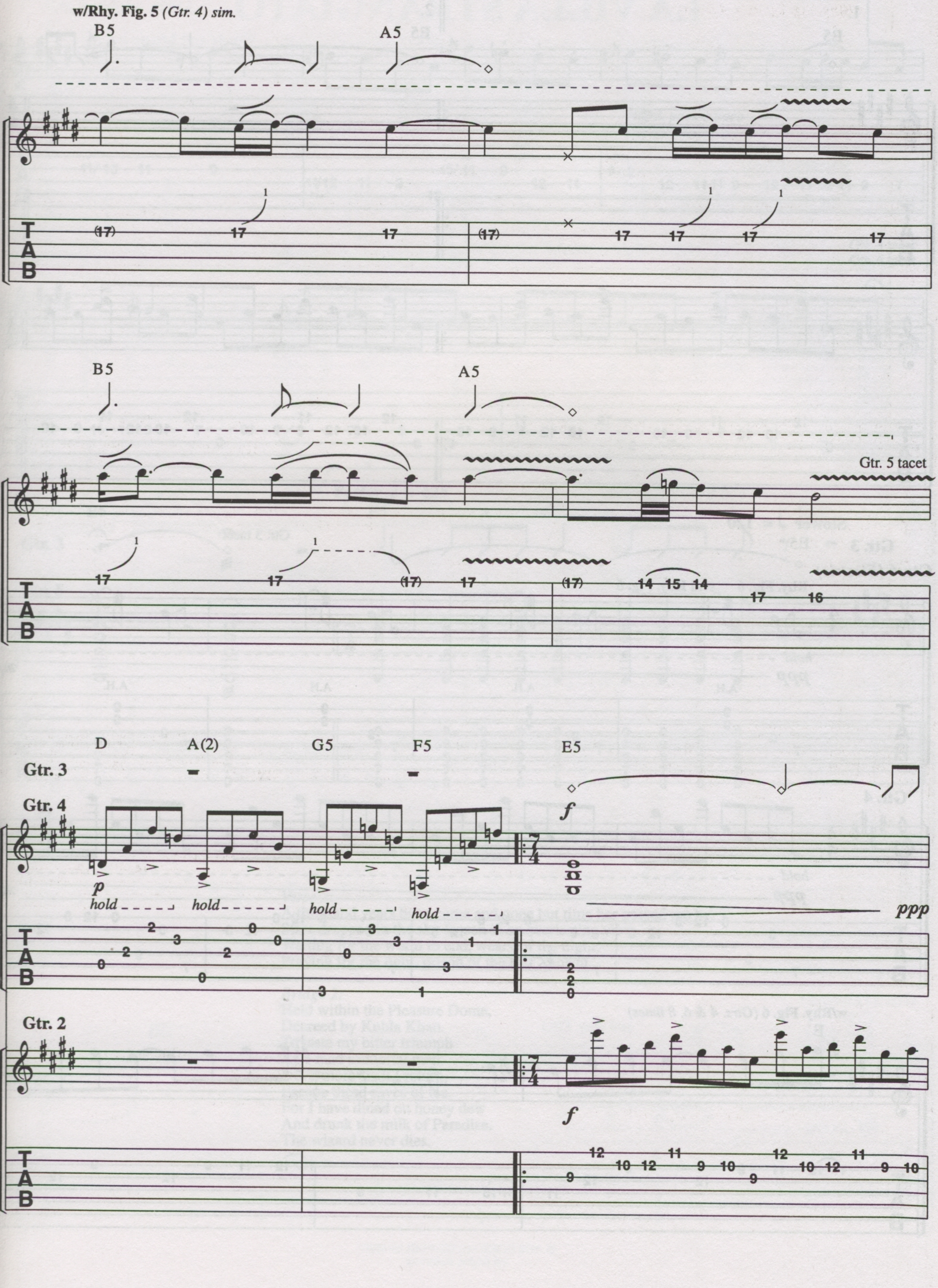

D5 B♭6 C(9) G5 D5 B♭6 C(9) G5
creed by Ku - bla Khan. To taste a - new___ the fruits of___ life, the
D5 B♭6 C(9) G5 D5 B♭6
last im - mor - tal man.___ To find the sa - cred
C(9) G5 D5 B♭6 C(9) G5
ri - ver Aleh.___ To walk the caves___ of ice. Oh,
w/Rhy. Fig. 4 (Gtr. 3, 4 times)
D5 B♭6 C(9) G5 D5 B♭6 C(9) G5
I will dine on___ hon - ey - dew___ and drink the milk of Par - a -
To Coda ⊕
D5 B♭6 C(9) G5 D5 B♭6 C(9) G5
Gtr. 4 tacet
dise.___ Of___ Par - a - dise.___
Faster ♩ = 136
Gtr. 3
D
E5
T
A
B
3 2 0 0
2 3 2 0
2 3 2 0
2 3 2 0
2 3 2 0
0
0 0 4 2 2
(0) 0 0
E5
E5
1.2.3.
0 0 4 2 2
(0) 0
0
0 0 4 2 2
(0) 0 0 0
0
(0) 4 2 0 2 4 2 0 4
0 4 2 0 2 4 2 0

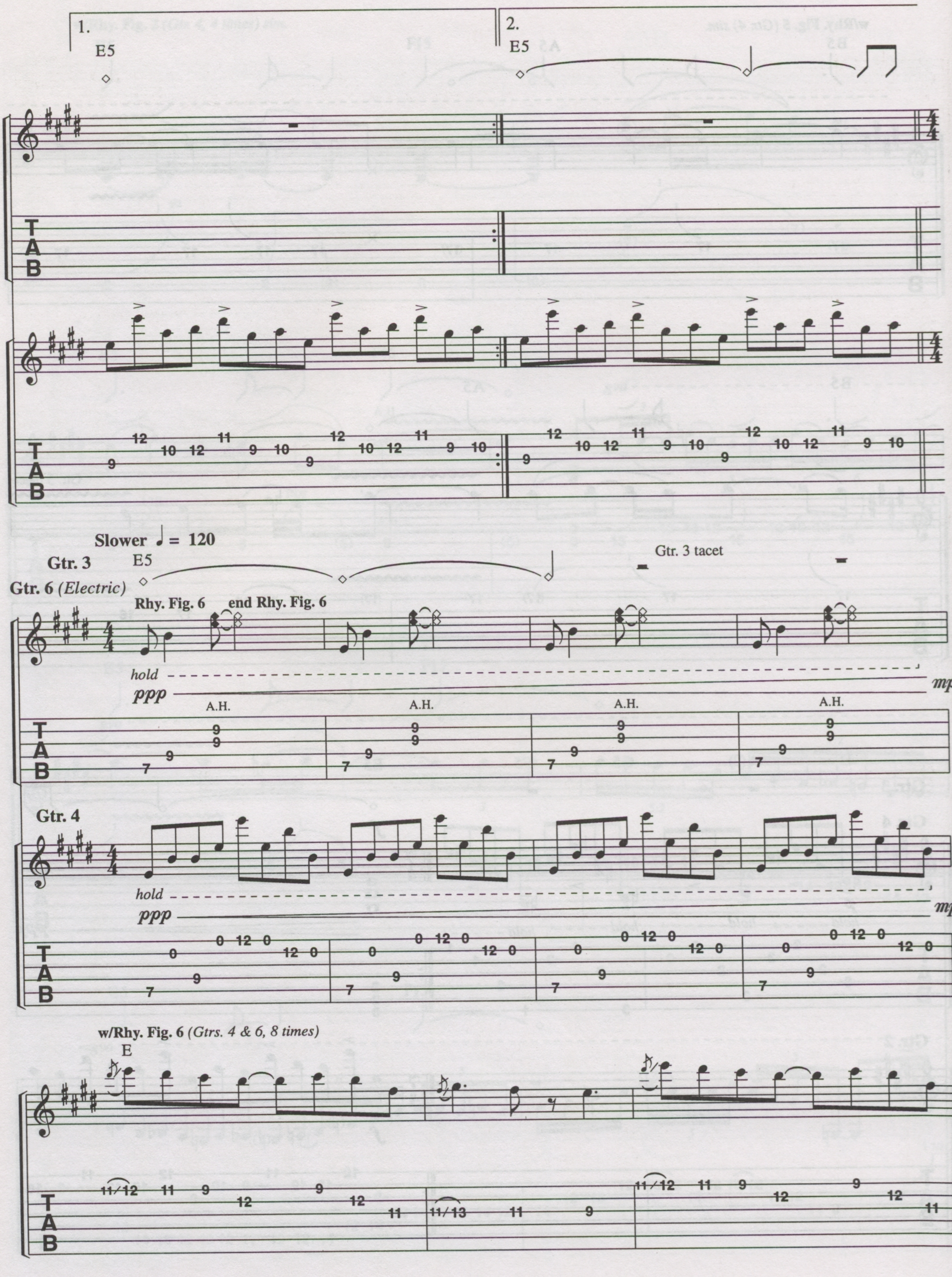


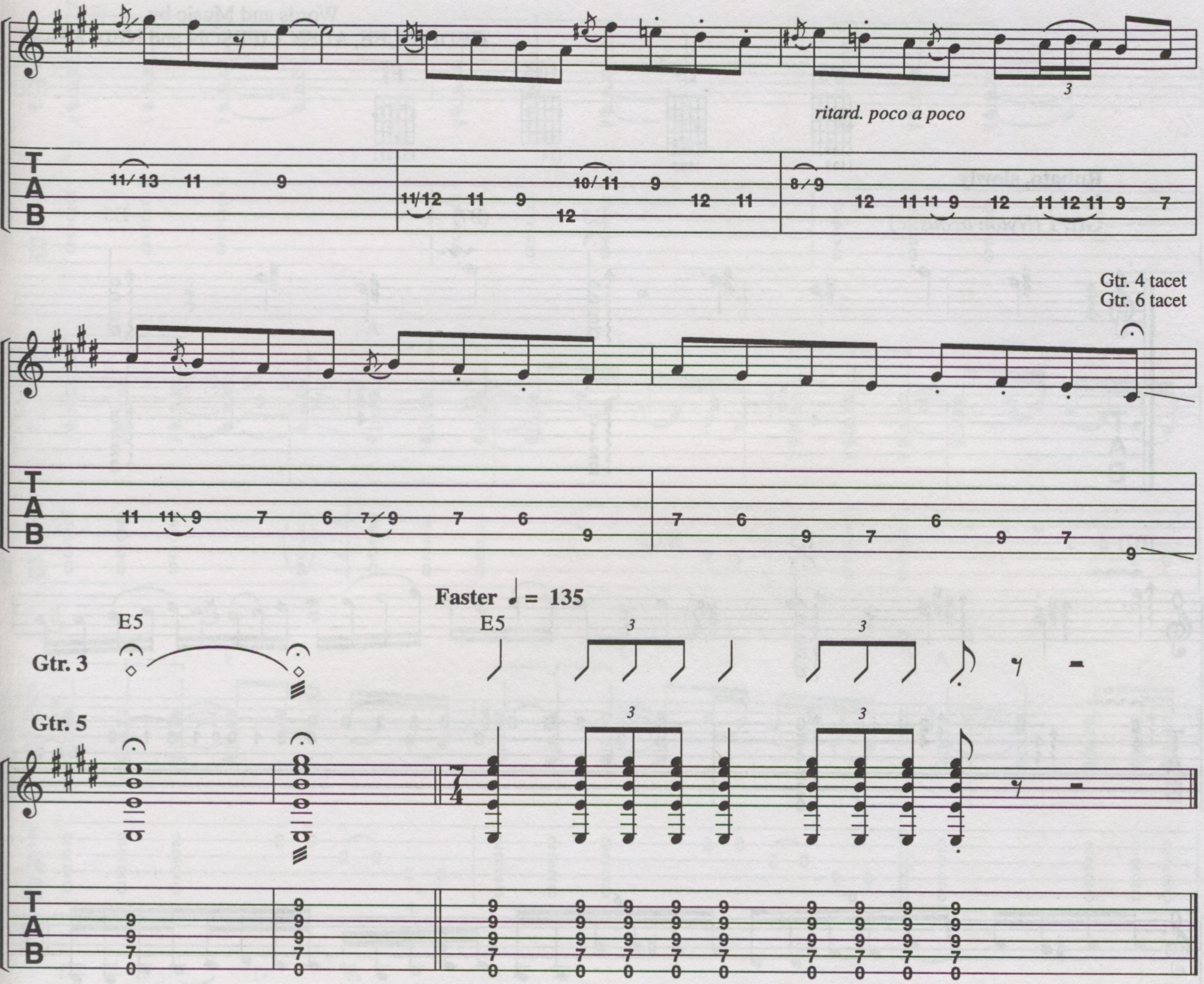
*Bend note by pressing down on the 6th string behind nut or pull up on bar.
†Two gtrs. arr. for one.


open
E
F♯7(4)
open
E
2fr.
F♯
Gtr. 3
Gtr. 5 (Electric gtr. w/distortion)
8va
hold
5fr.
A
5fr.
A
Gtr. 3
Gtr. 5
Gtr. 4
Rhy. Fig. 5
hold
7fr.
B
5fr.
A
harm.
harm.
end Rhy. Fig. 5
hold


w/Rhy. Fig. 2 (Gtr. 4, 4 times) sim.
E5
F♯5
A.H.
8va
T
A
B


w/Rhy. Fig. 5 (Gtr. 4) sim.
B5
A5
Gtr. 5 tacet
D
A(2)
G5
F5
E5
Gtr. 3
Gtr. 4
hold
Gtr. 2


1.
E5
2.
E5
Slower ♩ = 120
Gtr. 3
E5
Gtr. 3 tacet
Gtr. 6 (Electric)
Rhy. Fig. 6
end Rhy. Fig. 6
hold
ppp
mp
A.H.
Gtr. 4
hold
ppp
mp
w/Rhy. Fig. 6 (Gtrs. 4 & 6, 8 times)
E

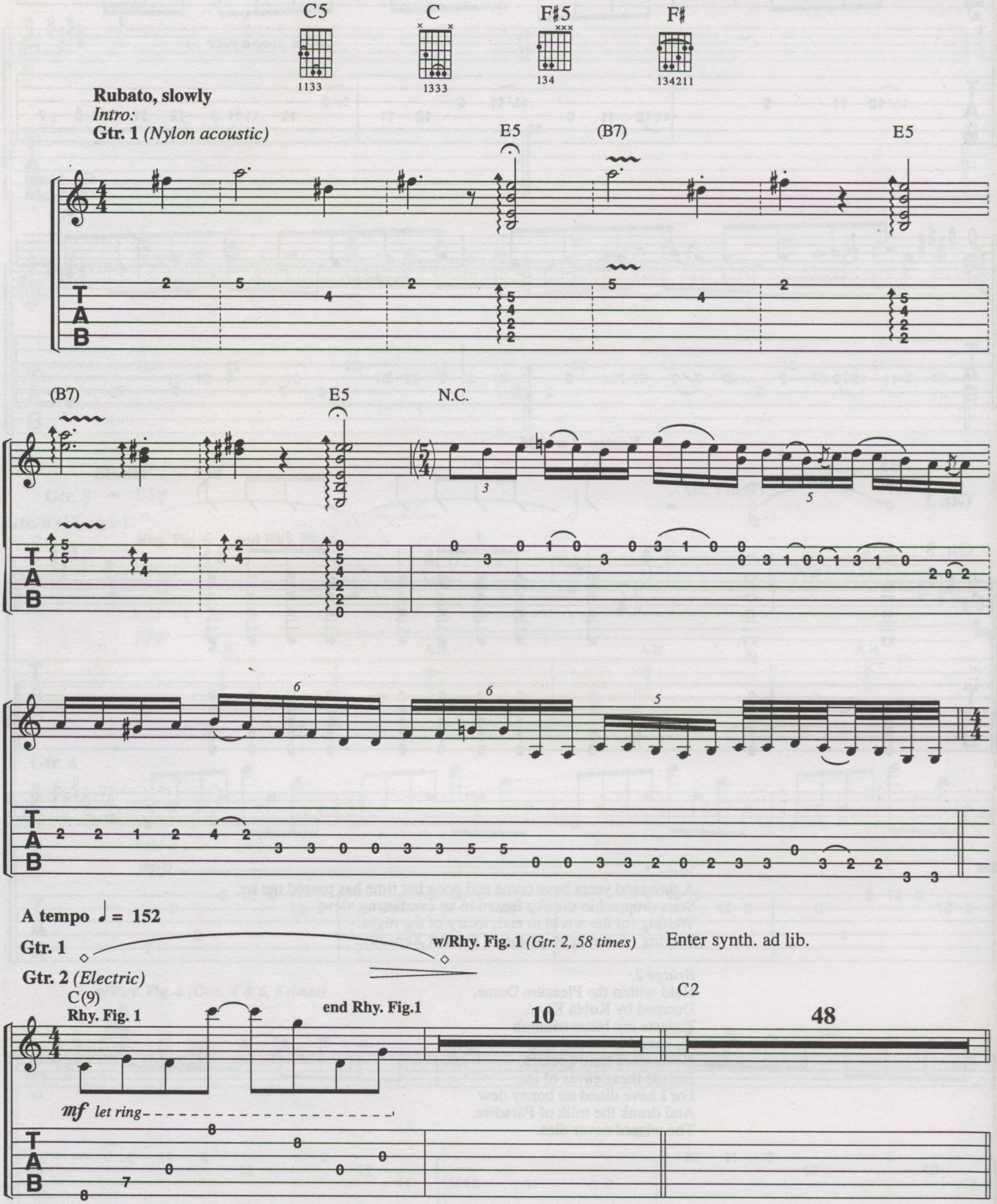


Verse 2:
A thousand years have come and gone but time has passed me by.
Stars dropped in the sky frozen in an everlasting view,
Waiting for the world to end, weary of the night,
Praying for the light, prison of the lost Xanadu.

Bridge 2:
Held within the Pleasure Dome,
Decreed by Kubla Khan.
To taste my bitter triumph
As a mad immortal man.
Nevermore shall I return,
Escape these caves of ice.
For I have dined on honey dew
And drunk the milk of Paradise.
The wizard never dies.

LA VILLA STRANGIATO

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART



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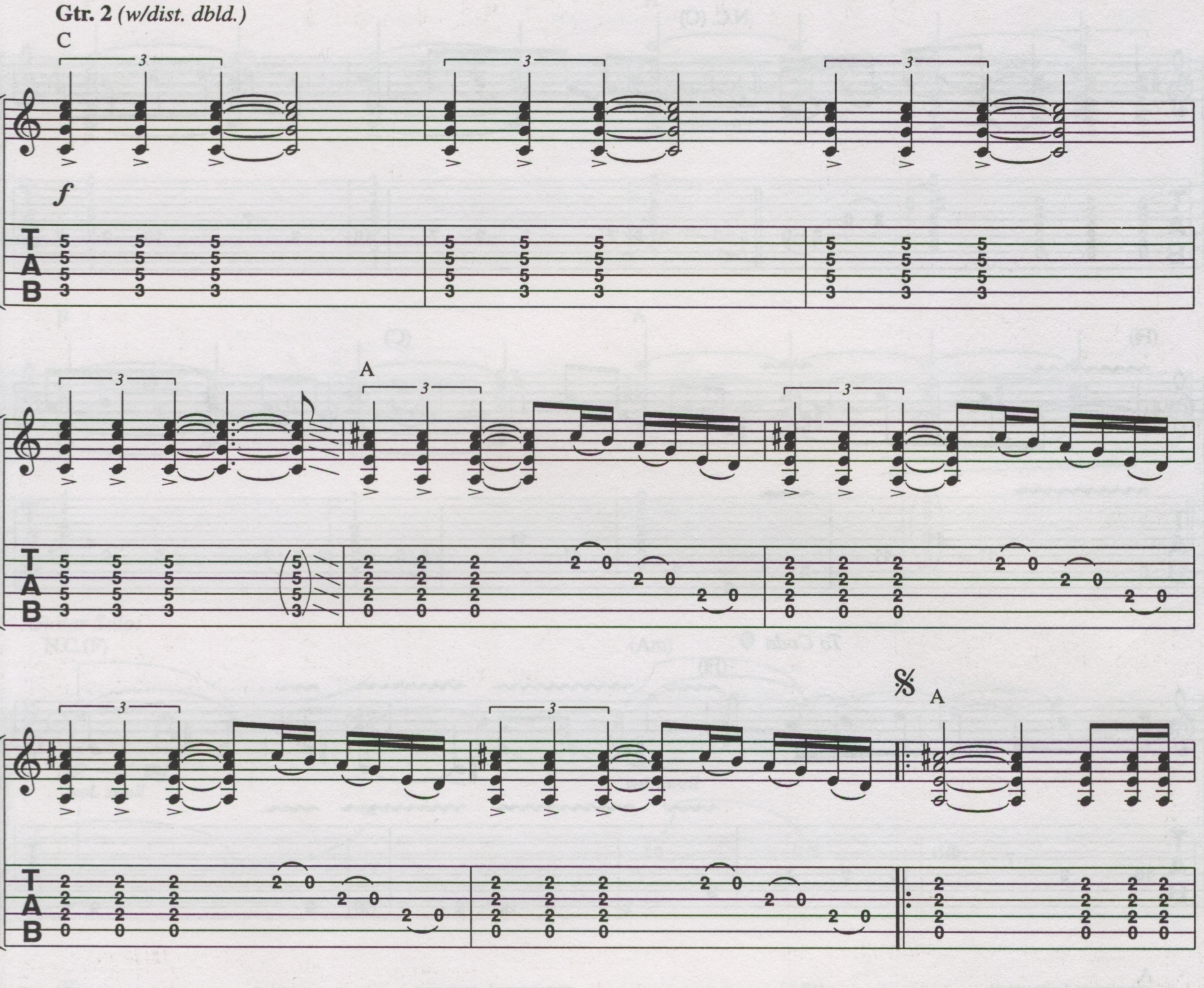
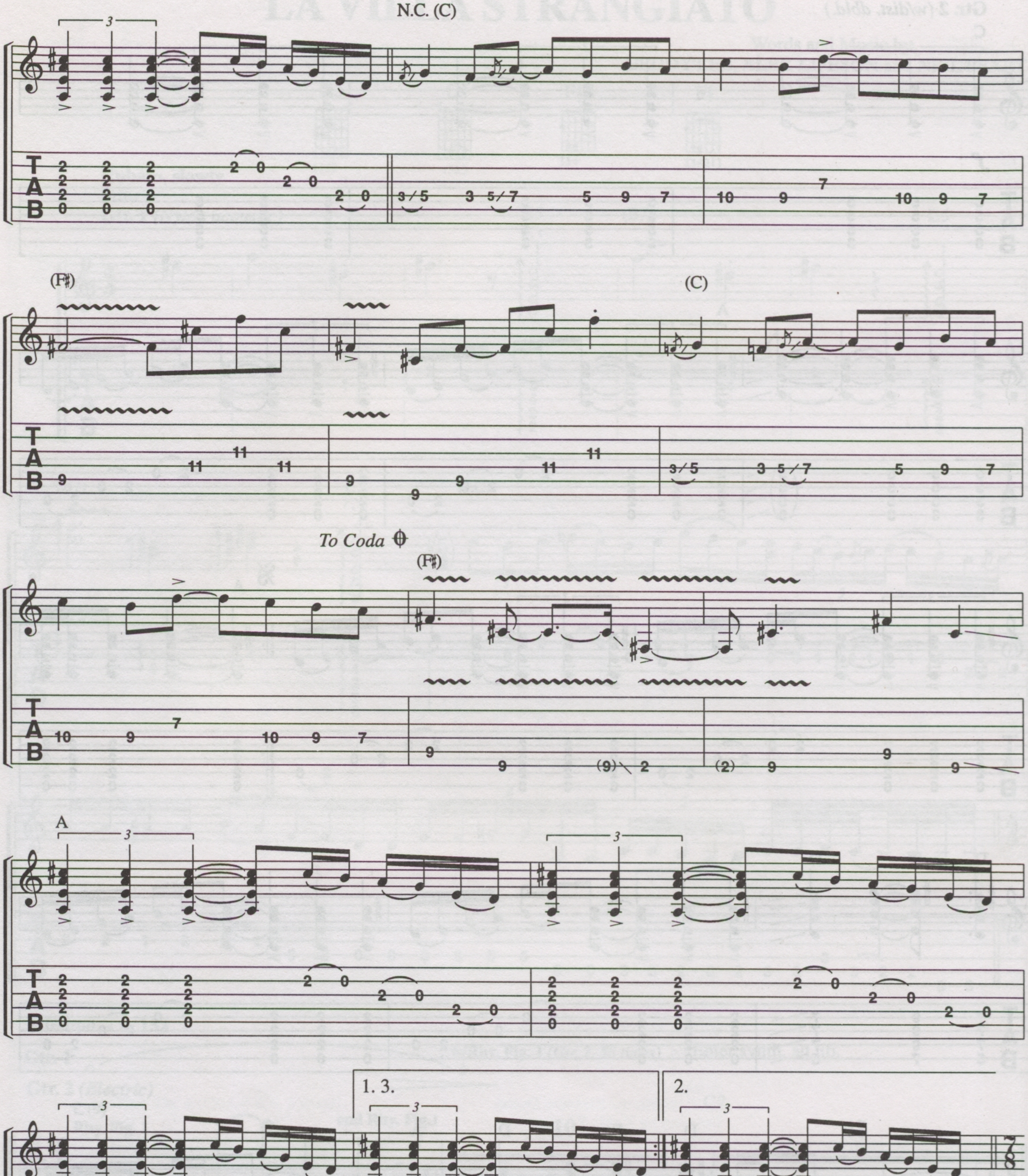
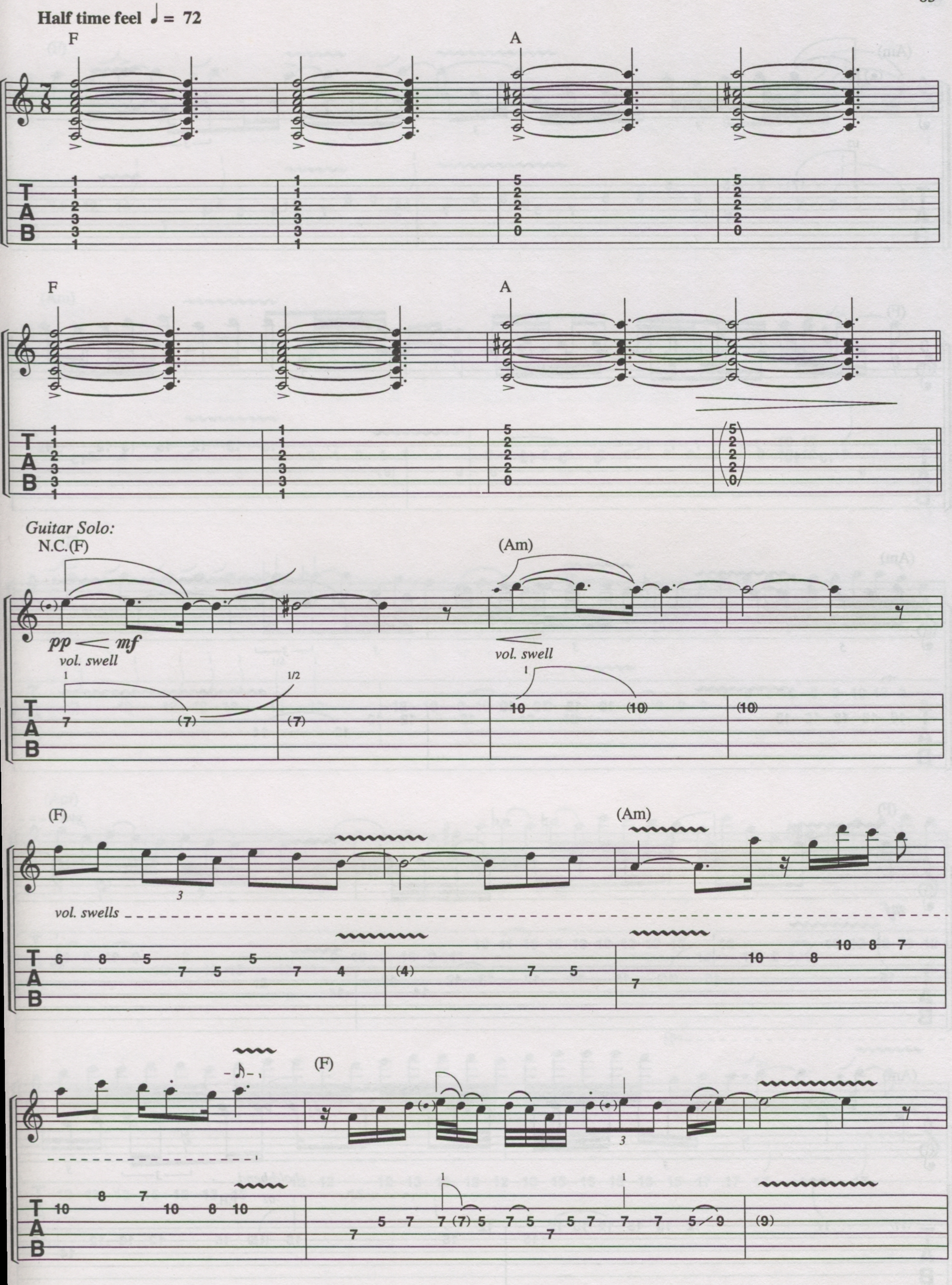
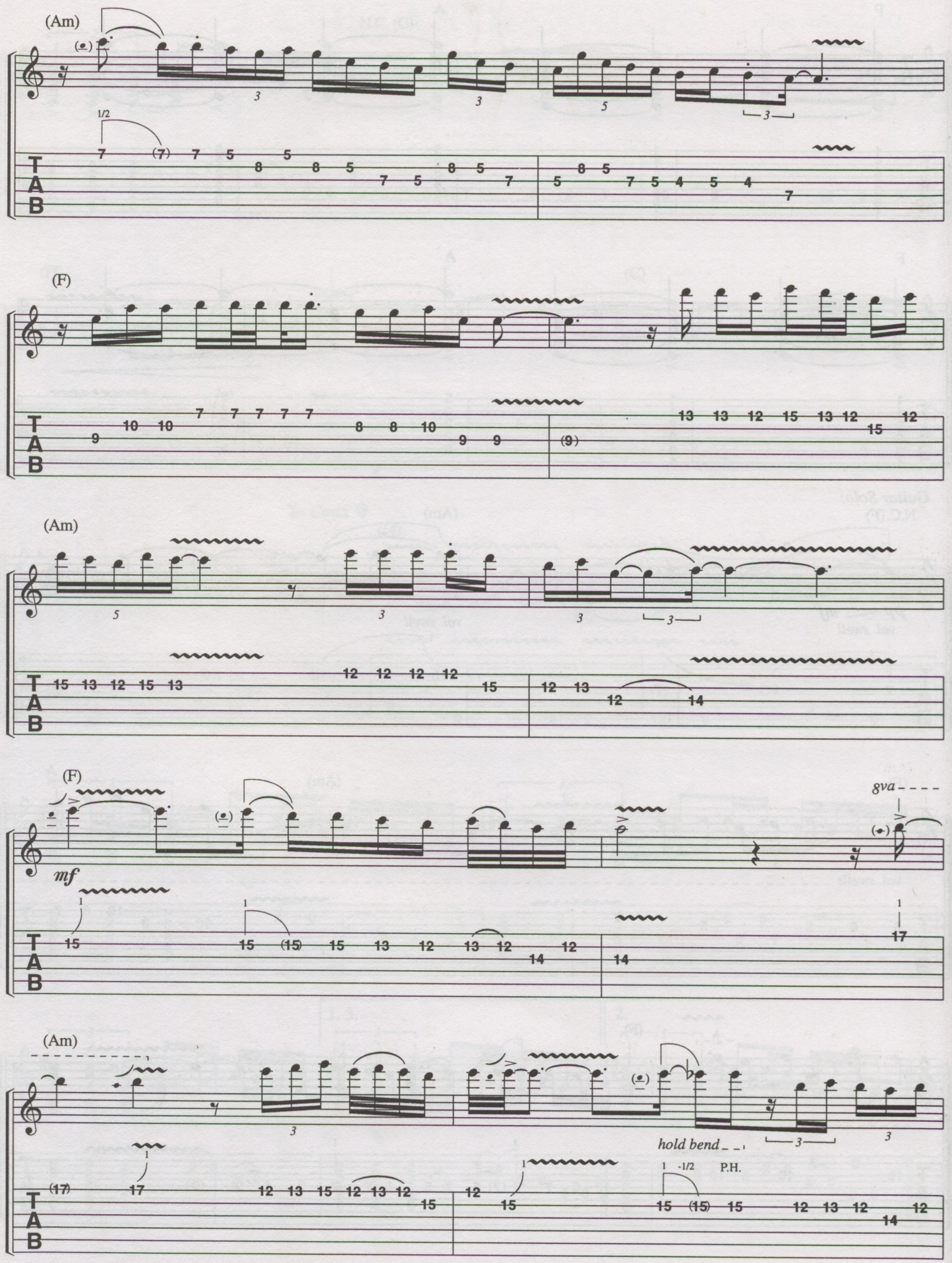

Gtr. 2 (w/dist. dbld.)
C
f
A
D
E
D
A
D
E
D
A
TAB

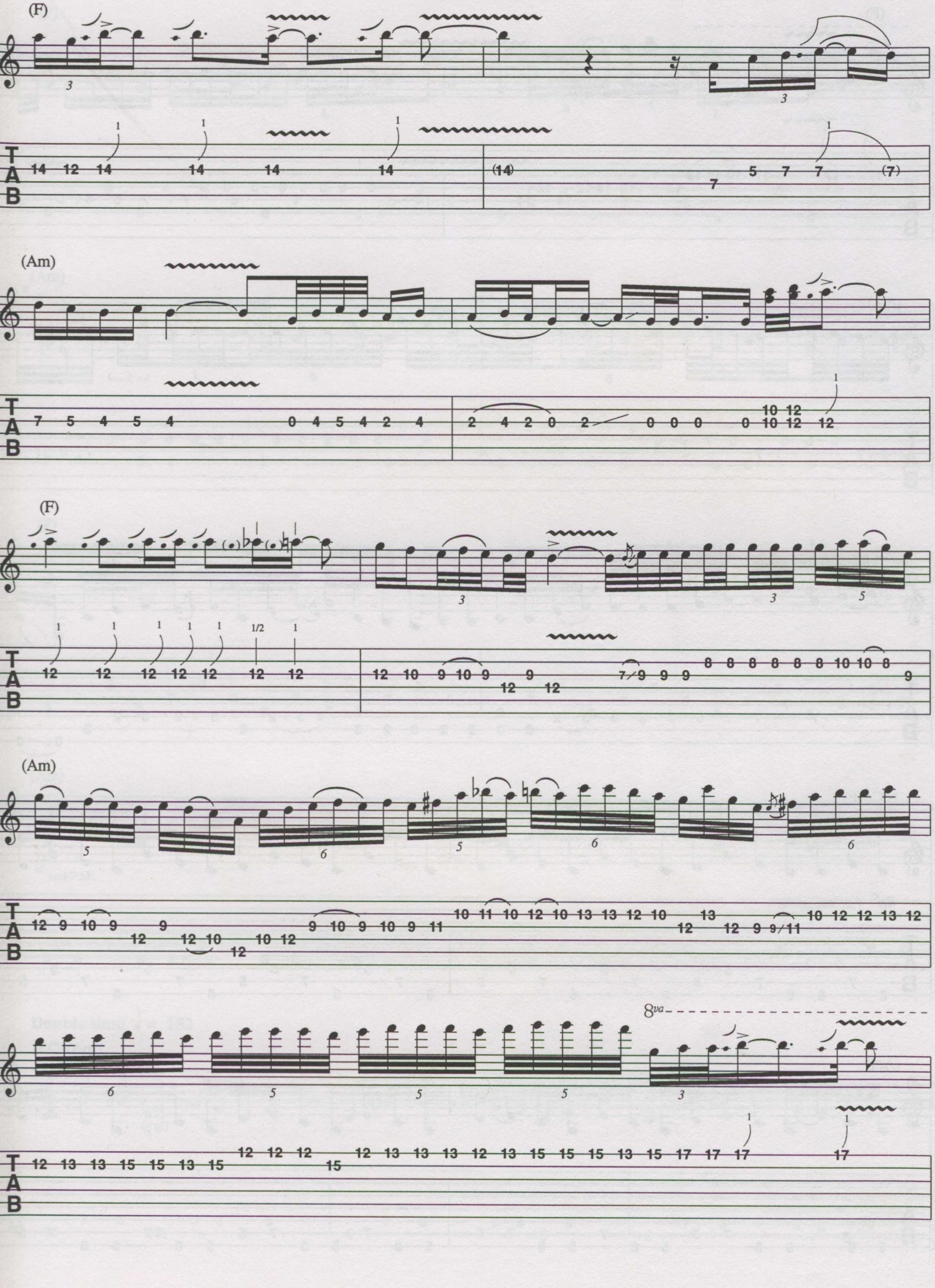


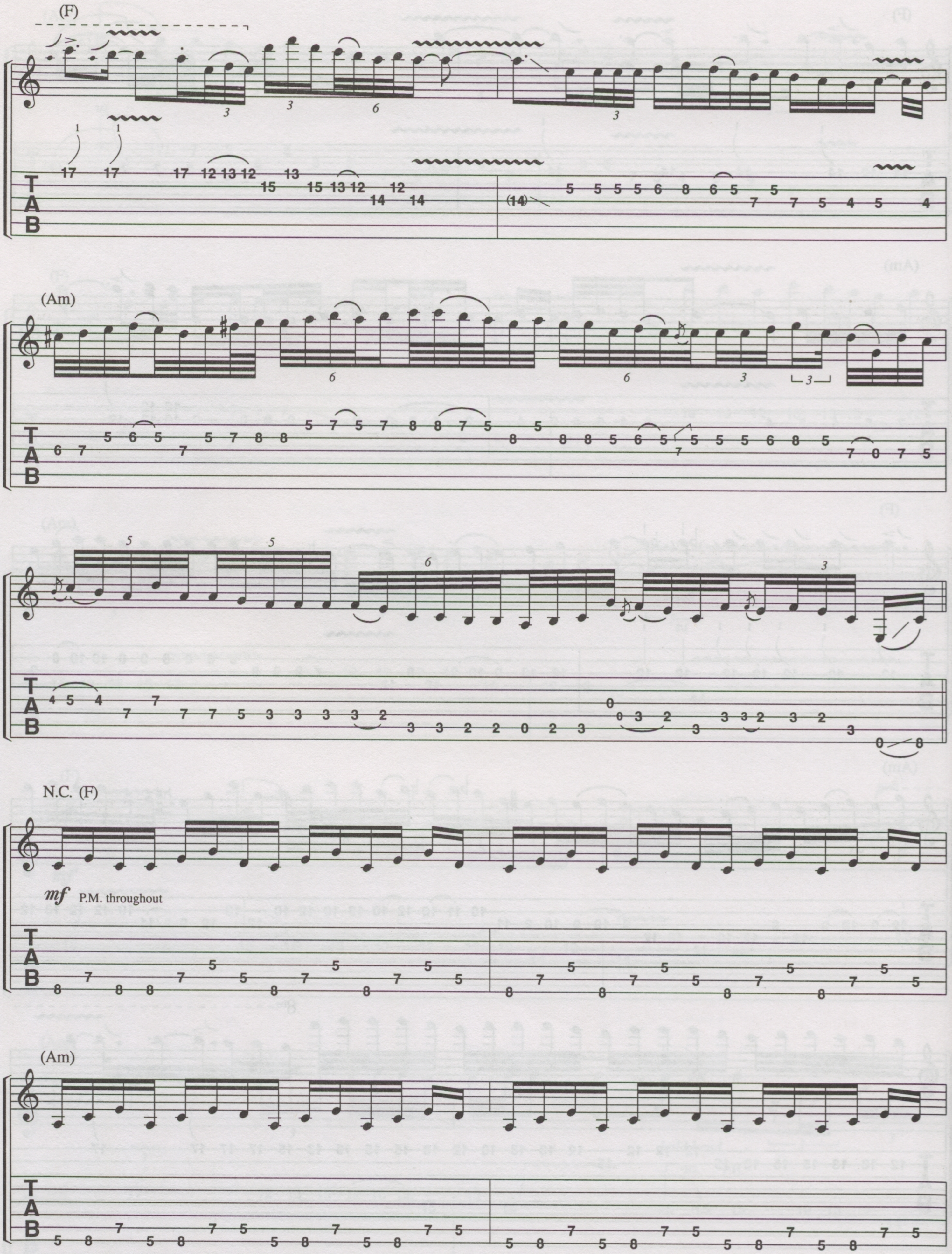
N.C. (C)
(F♯)
(C)
To Coda
(F♯)
A
1. 3.
2.

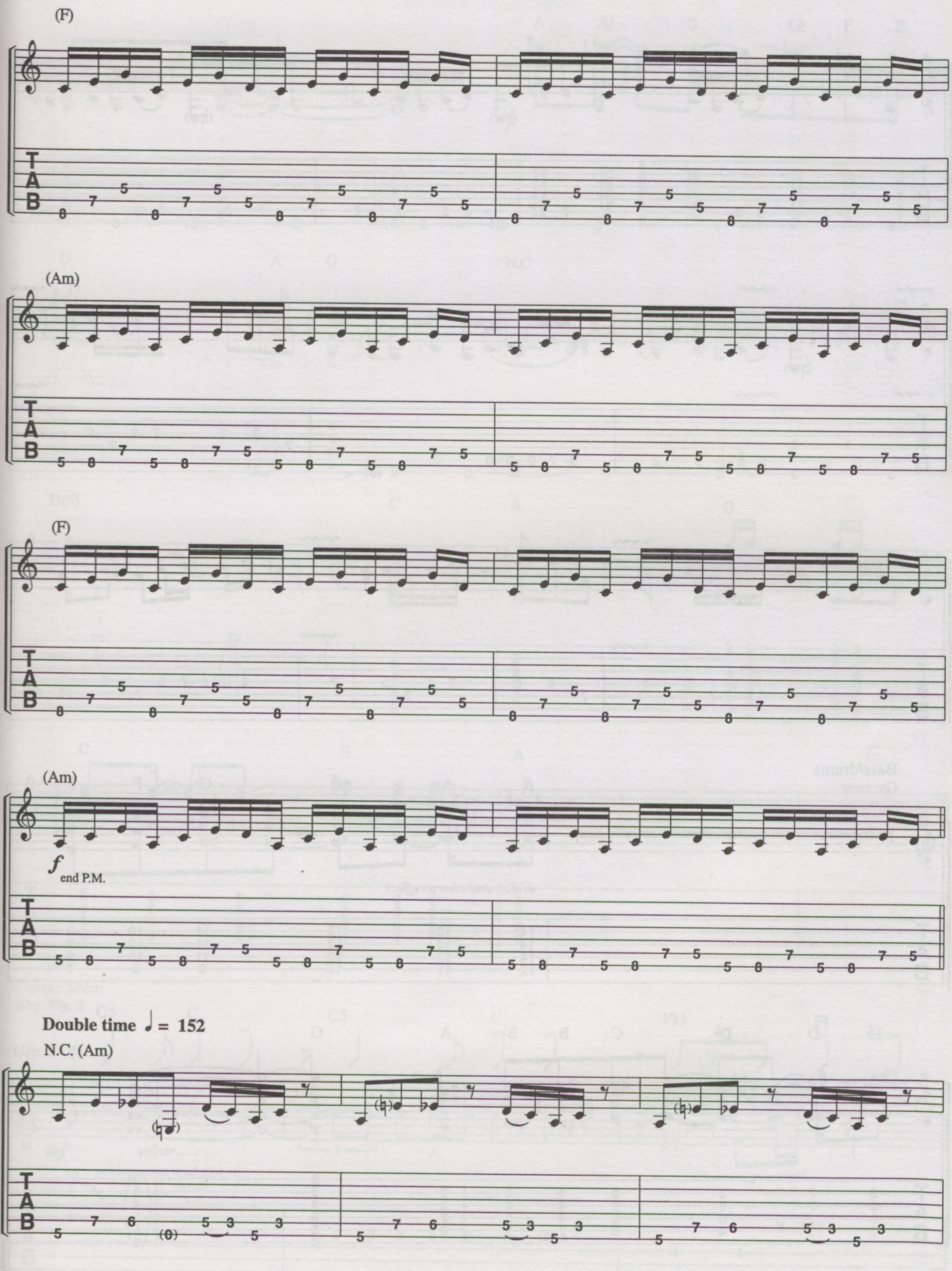


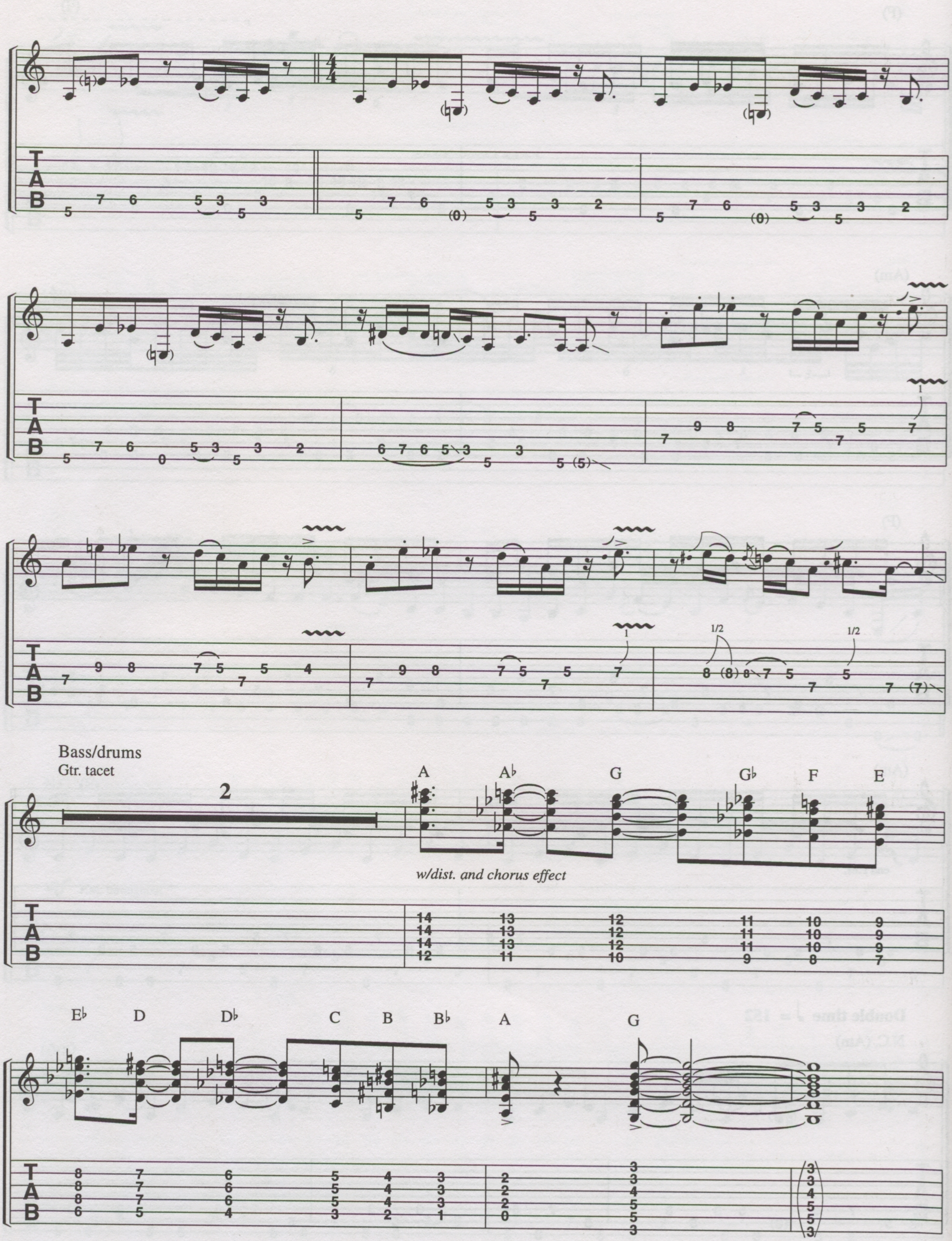
Half time feel ♩ = 72
F
A
TAB
Guitar Solo:
N.C.(F)
(Am)
pp
mf
vol. swell
1/2
(F)
vol. swells
3

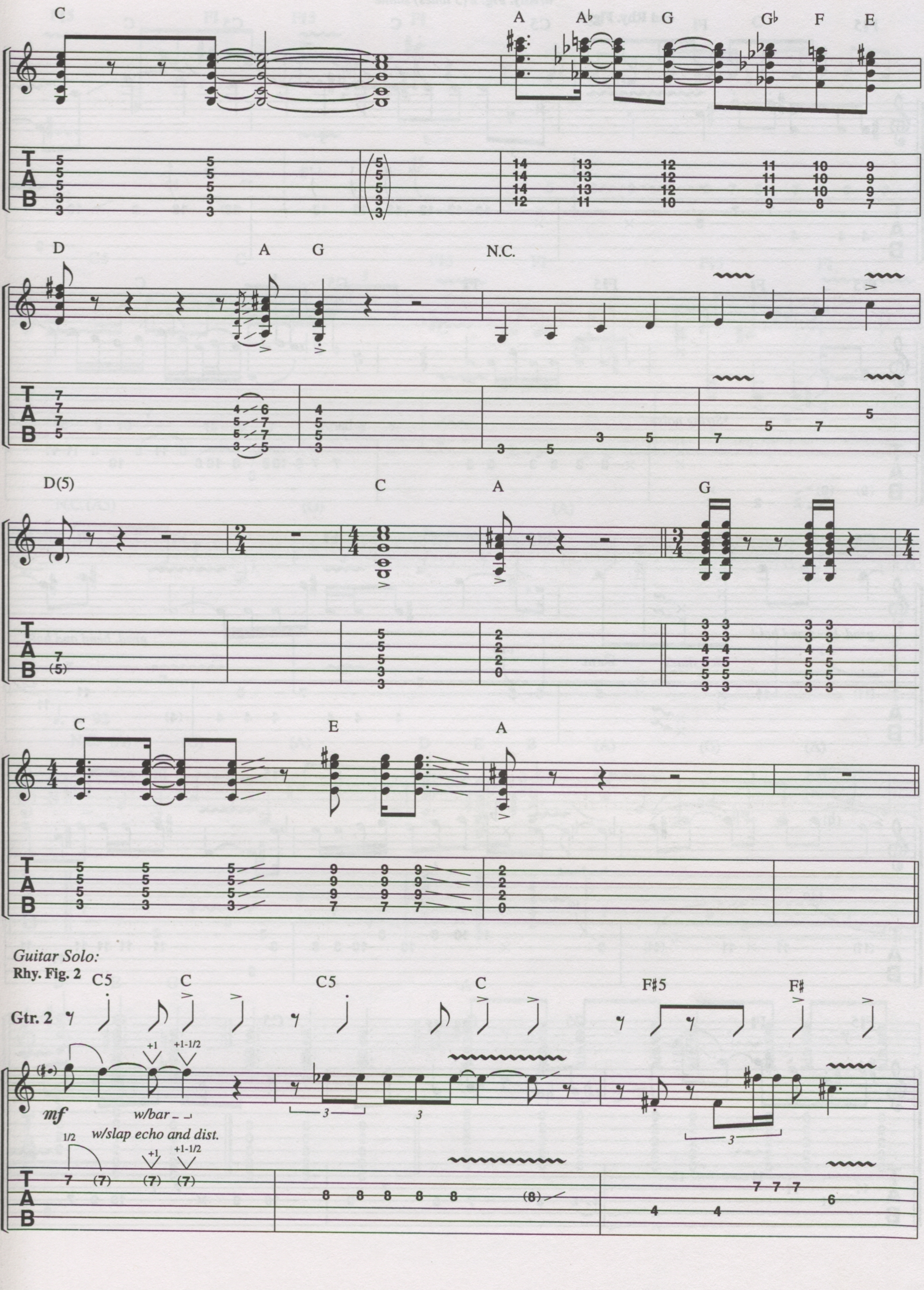

(Am)
(F)
(Am)
(F)
mf
8va
(Am)
hold bend
P.H.
TAB

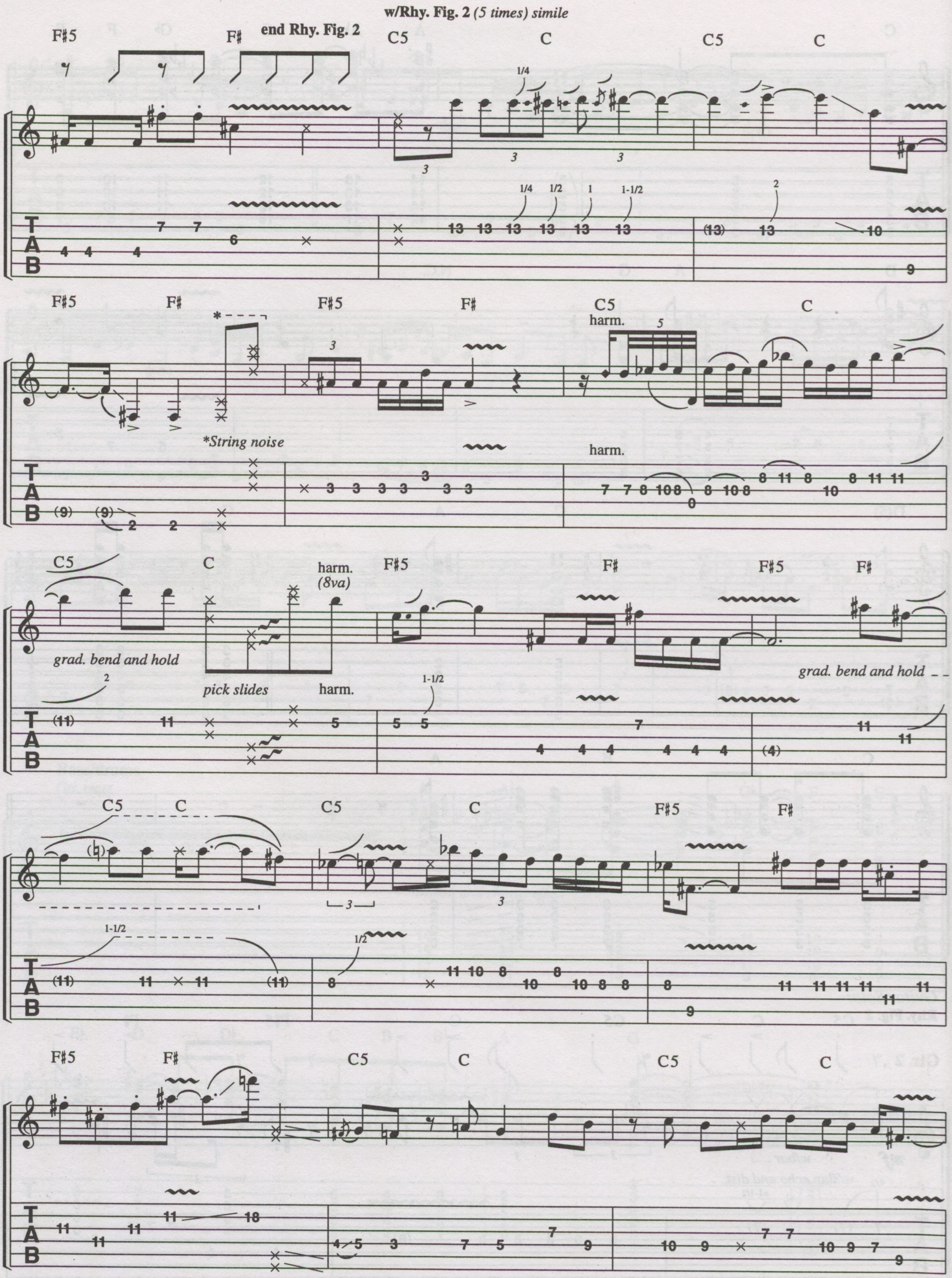

(F)
(Am)
(F)
(Am)
8va

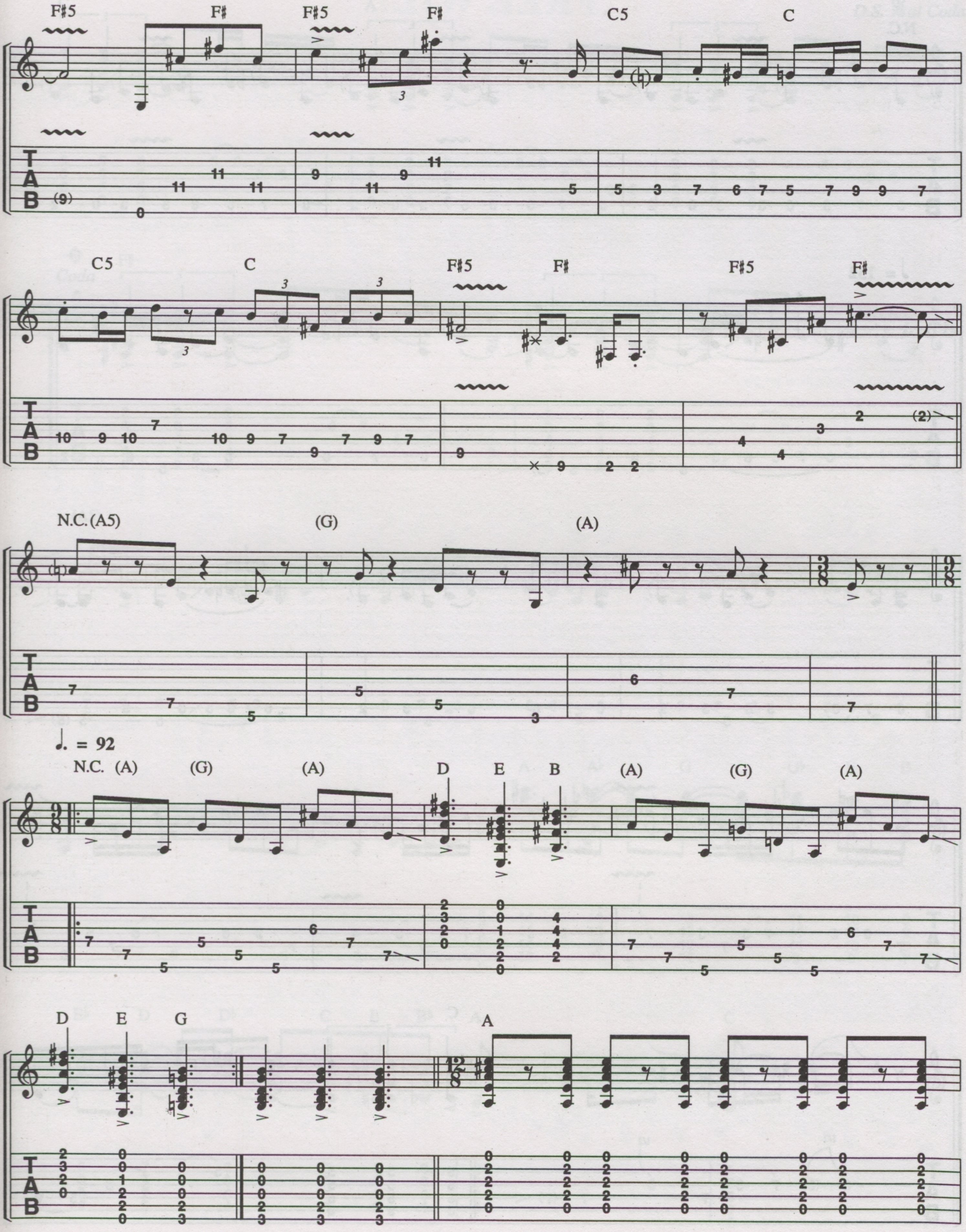

(F)
(Am)
N.C. (F)
mf P.M. throughout
(Am)

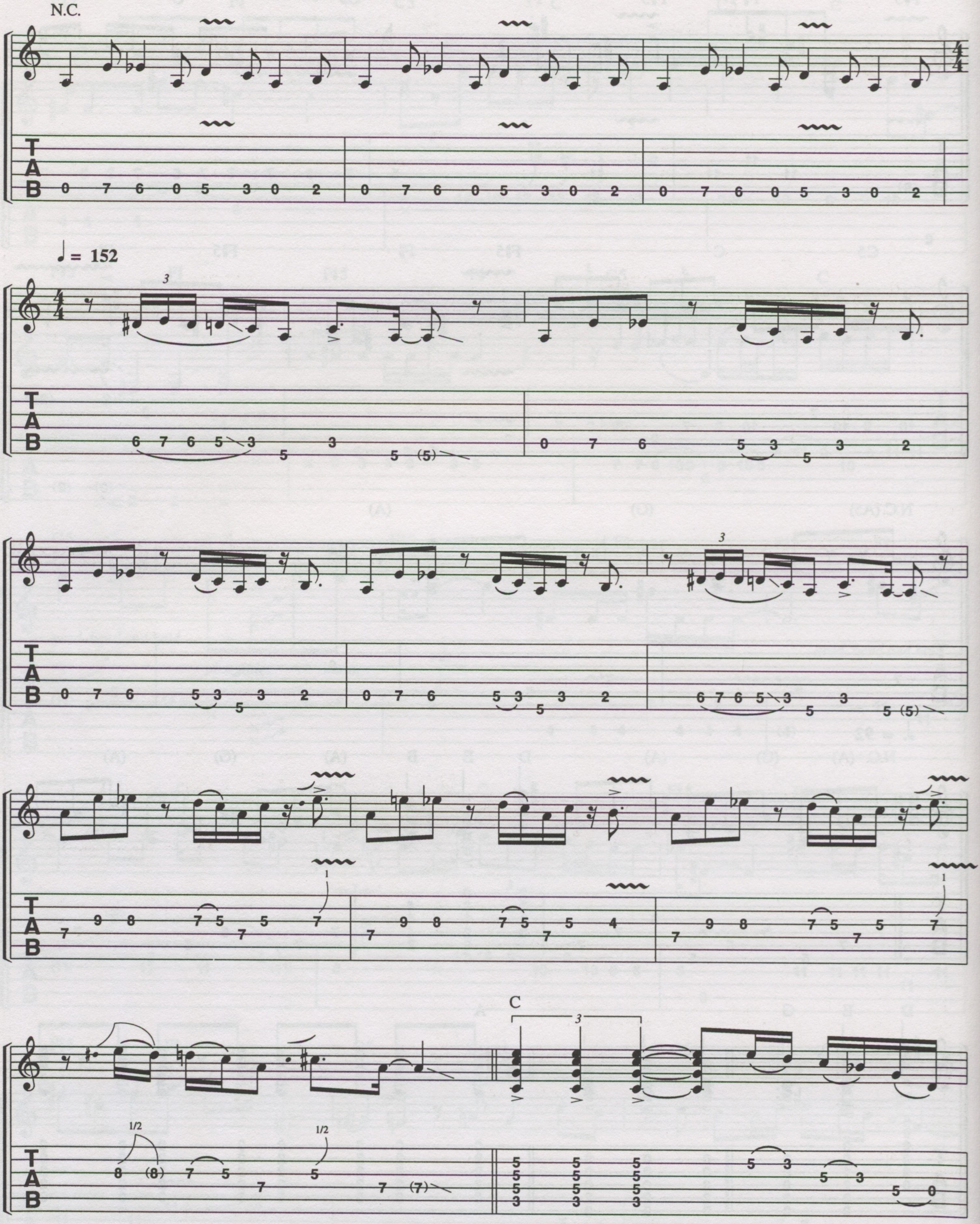

(F)
(Am)
(F)
(Am)
f
end P.M.
Double time ♩ = 152
N.C. (Am)

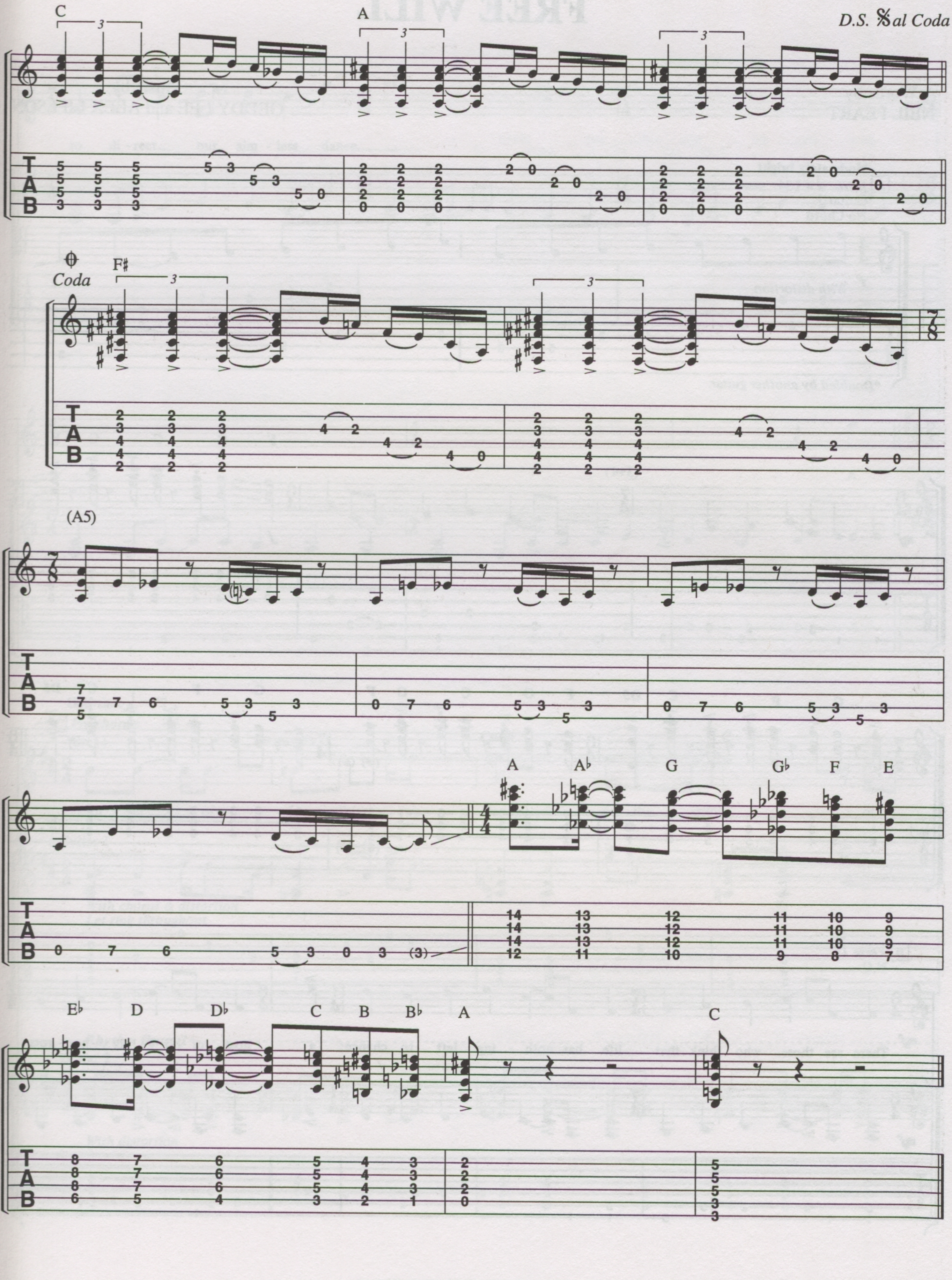

Bass/drums
Gtr. tacet
A
A♭
G
G♭
F
E
w/dist. and chorus effect
E♭
D
D♭
C
B
B♭
A
G


C
A
A♭
G
G♭
F
E
D
A
G
N.C.
D(5)
C
A
G
C
E
A
Guitar Solo:
Rhy. Fig. 2
C5
C
C5
C
F♯5
F♯
Gtr. 2
mf
w/bar
w/slap echo and dist.


w/Rhy. Fig. 2 (5 times) simile
end Rhy. Fig. 2
F♯5
F♯
C5
C
*String noise
harm.
grad. bend and hold
pick slides
harm. (8va)


F♯5
F♯
F♯5
F♯
C5
C
TAB
C5
C
F♯5
F♯
F♯5
F♯
TAB
N.C. (A5)
(G)
(A)
TAB
♩. = 92
N.C. (A)
(G)
(A)
D
E
B
(A)
(G)
(A)
TAB
D
E
G
A
TAB

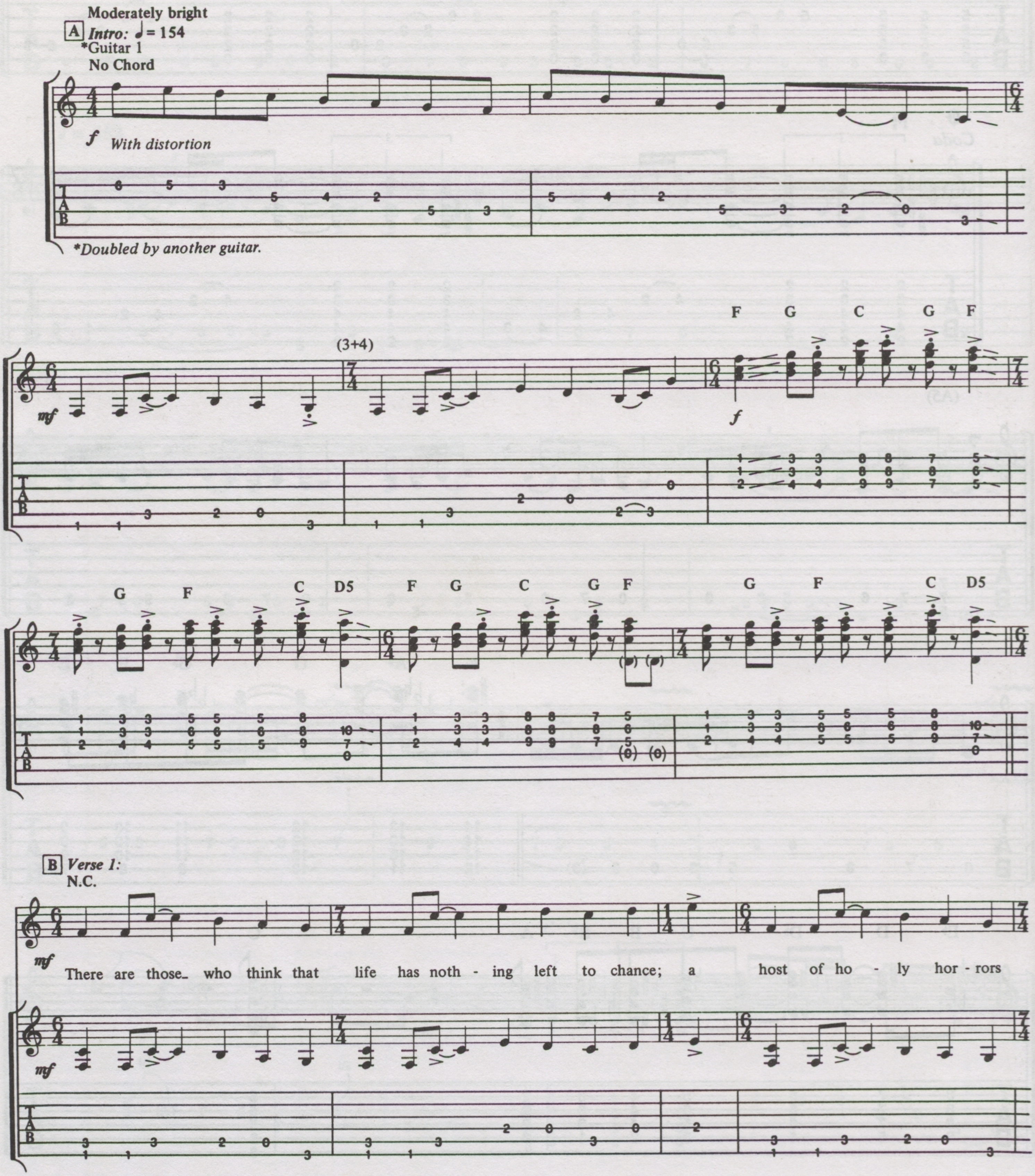

N.C.
♩ = 152
C


D.S. 𝄋 al Coda
C
A
Coda
F♯
(A5)
A
A♭
G
G♭
F
E
E♭
D
D♭
C
B
B♭
A
C

FREE WILL

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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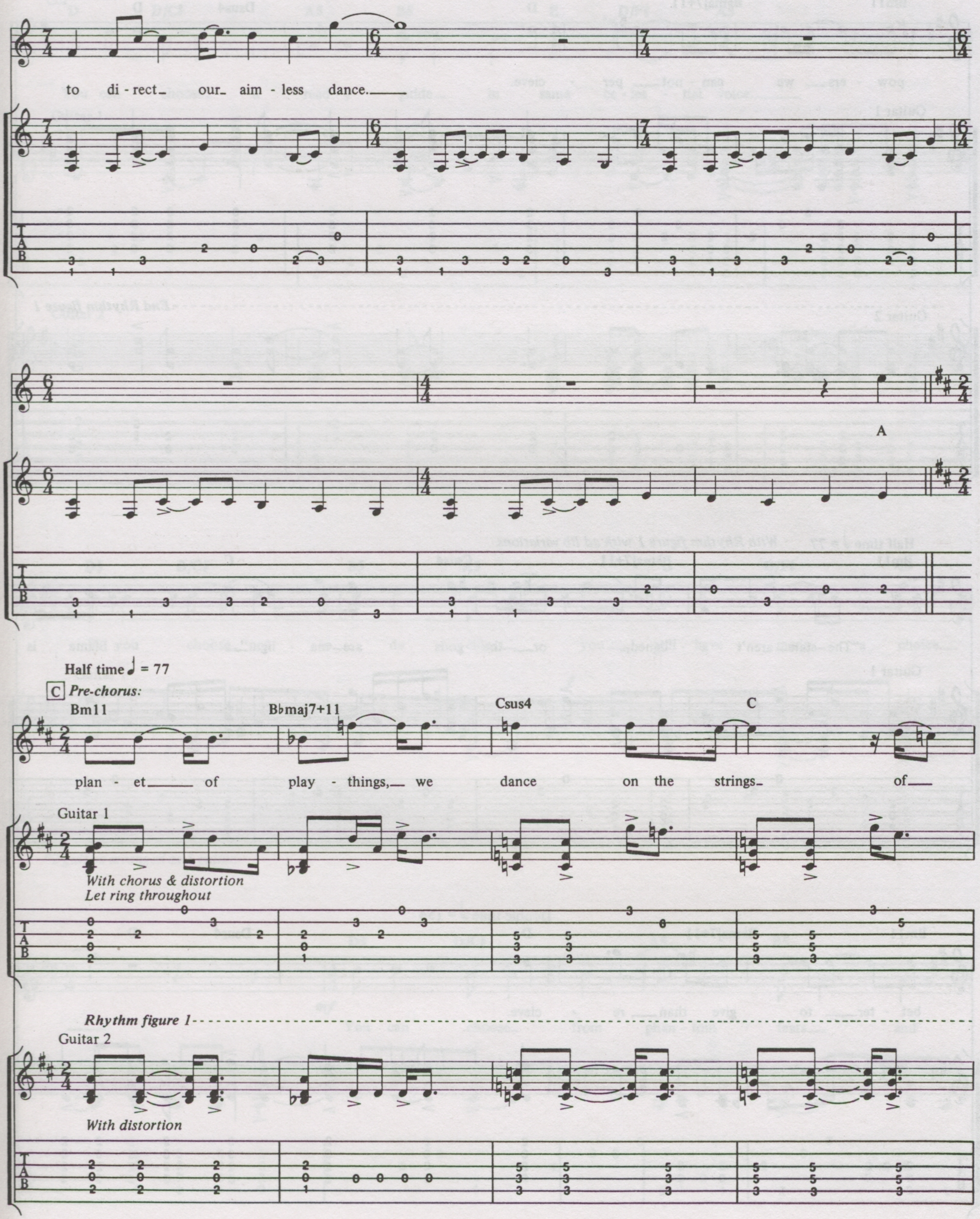
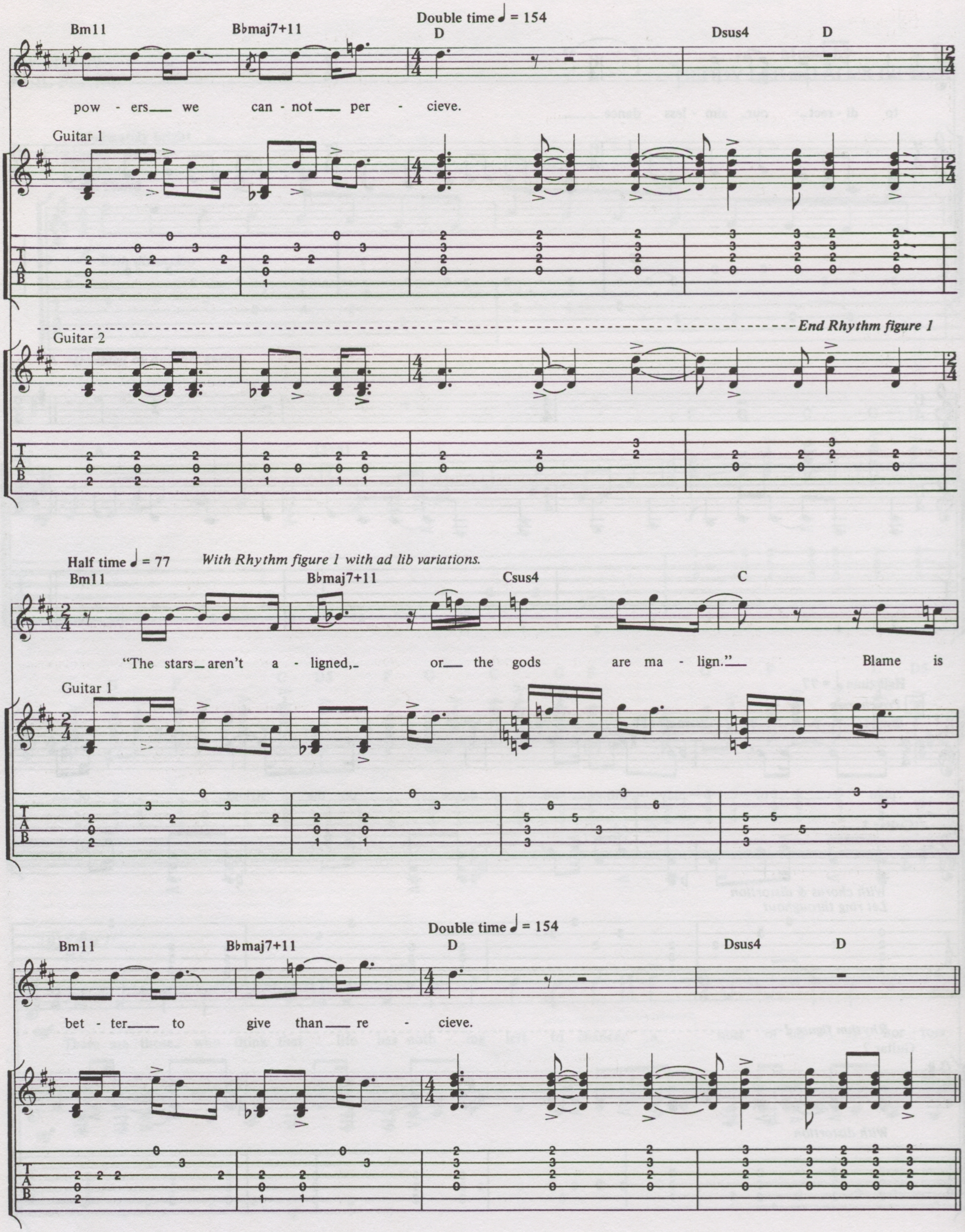
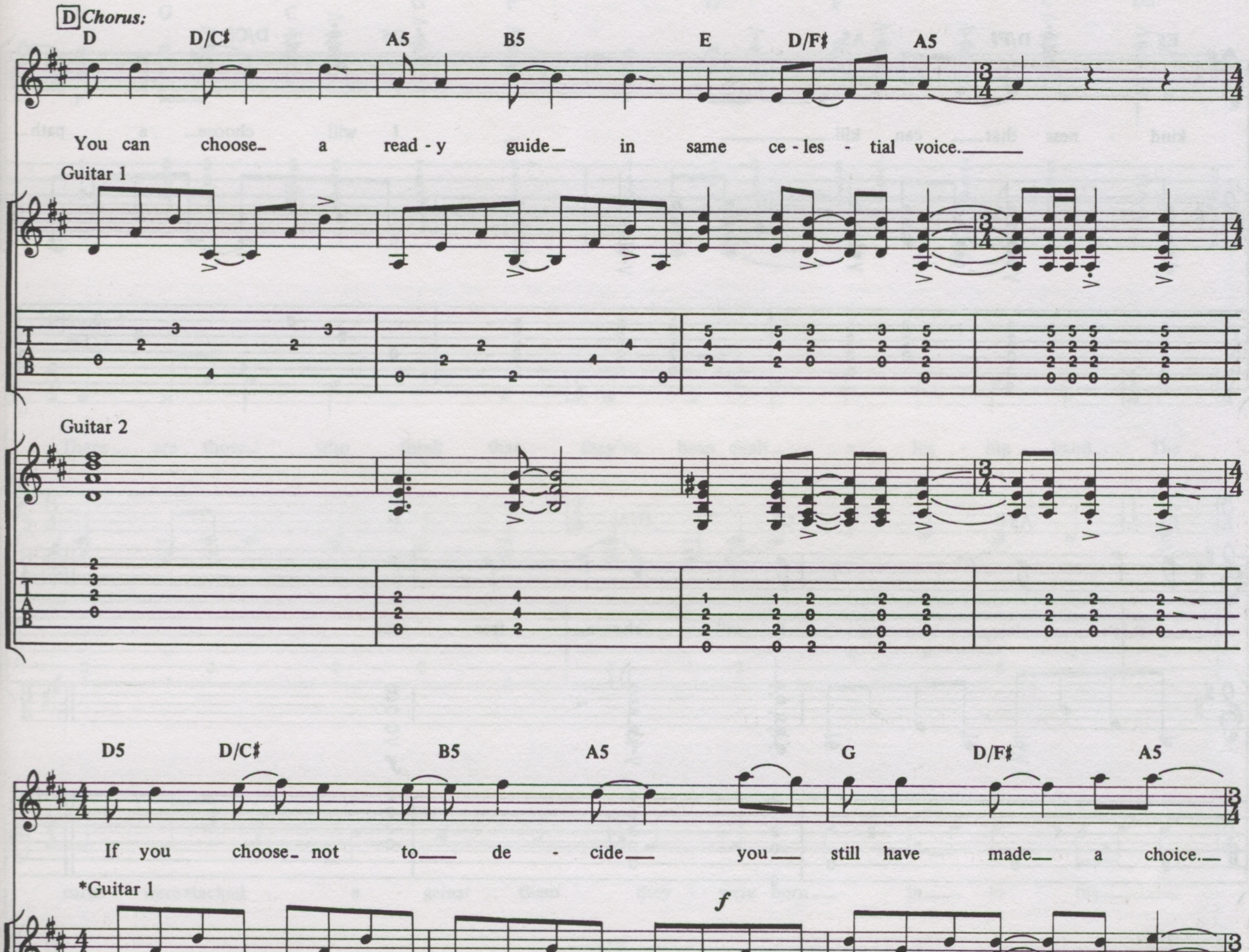
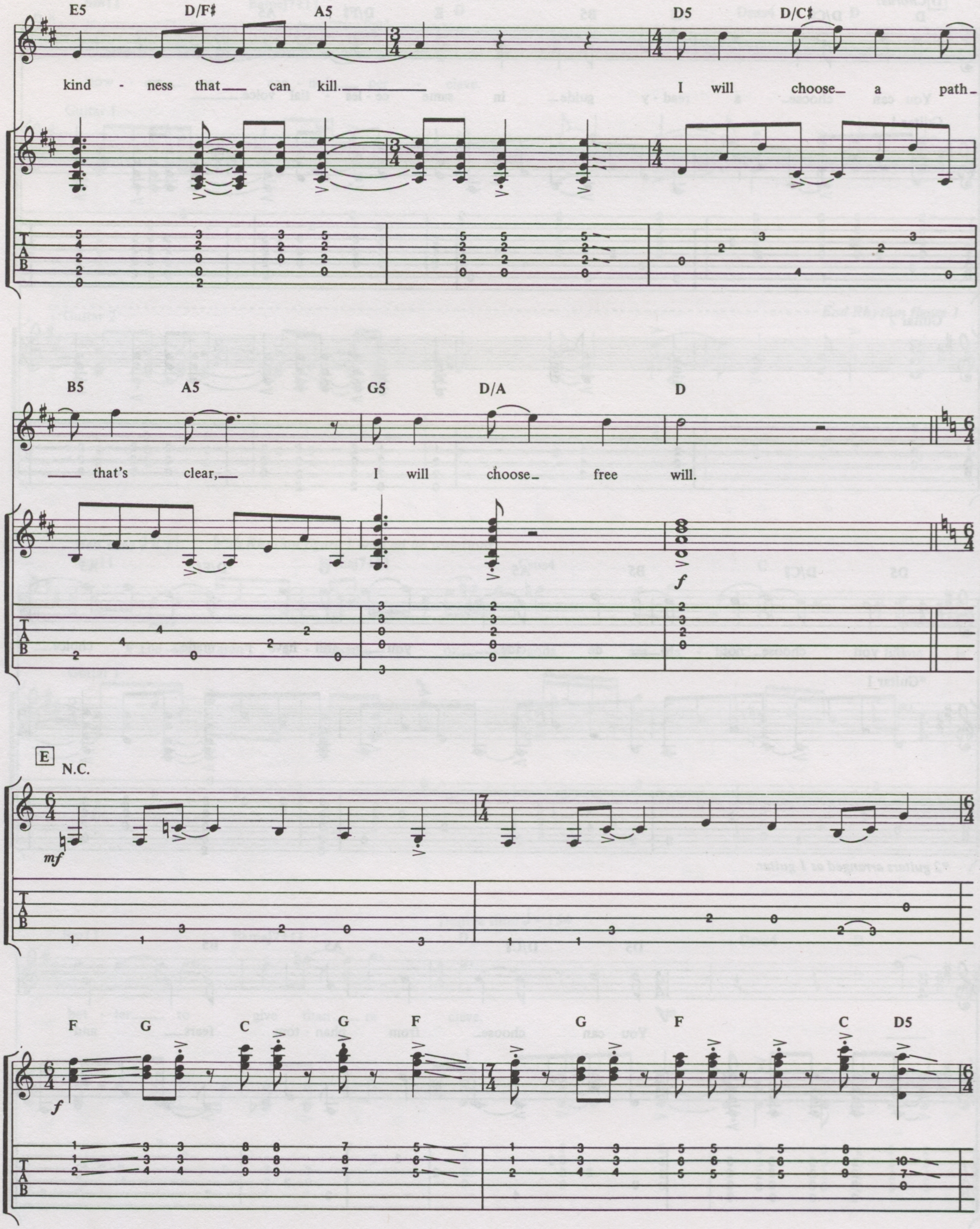
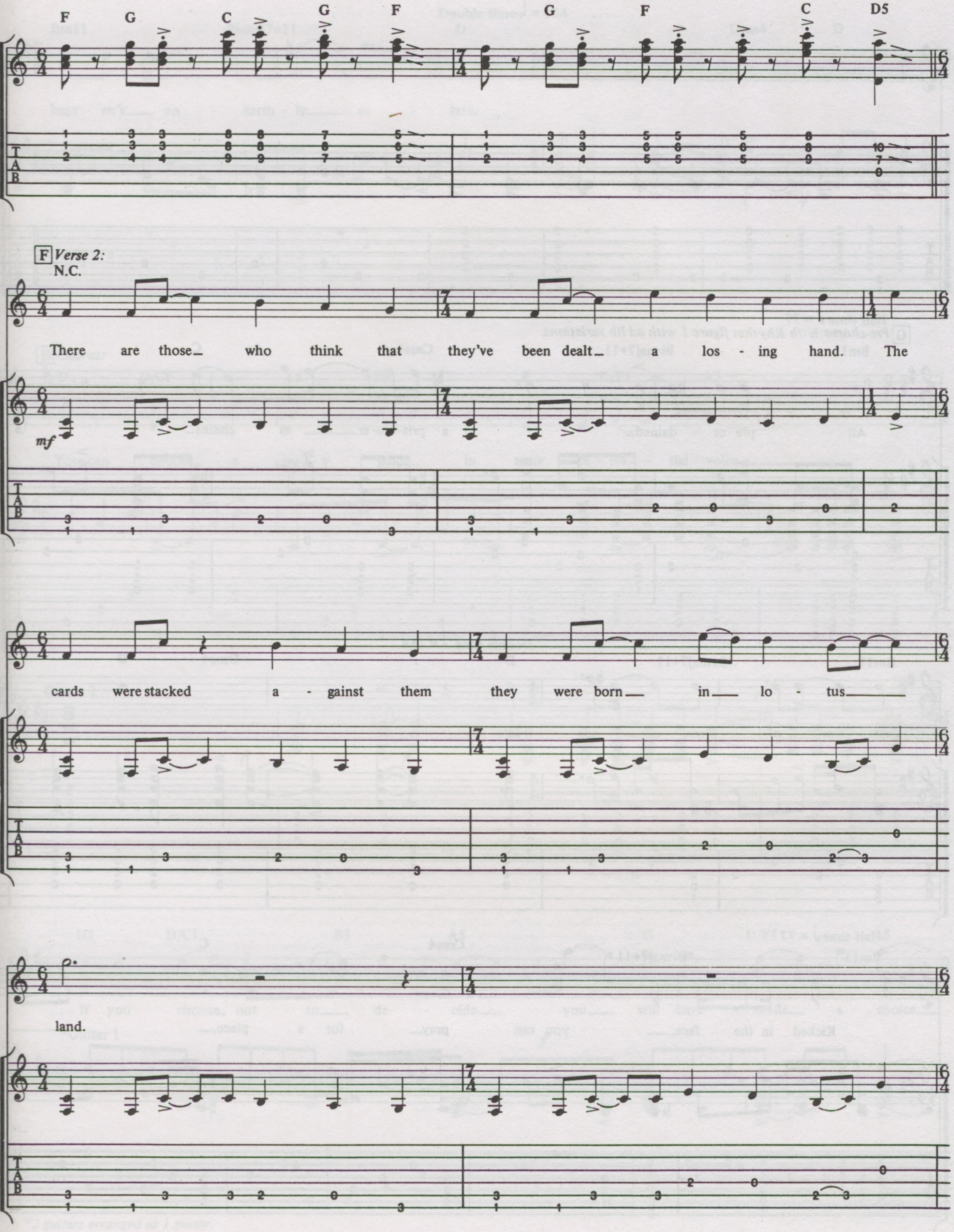

to di - rect our aim - less dance.
A
Half time ♩ = 77
C Pre-chorus:
Bm11
B♭maj7+11
Csus4
C
plan - et of play - things, we dance on the strings of
Guitar 1
With chorus & distortion
Let ring throughout
Rhythm figure 1
Guitar 2
With distortion

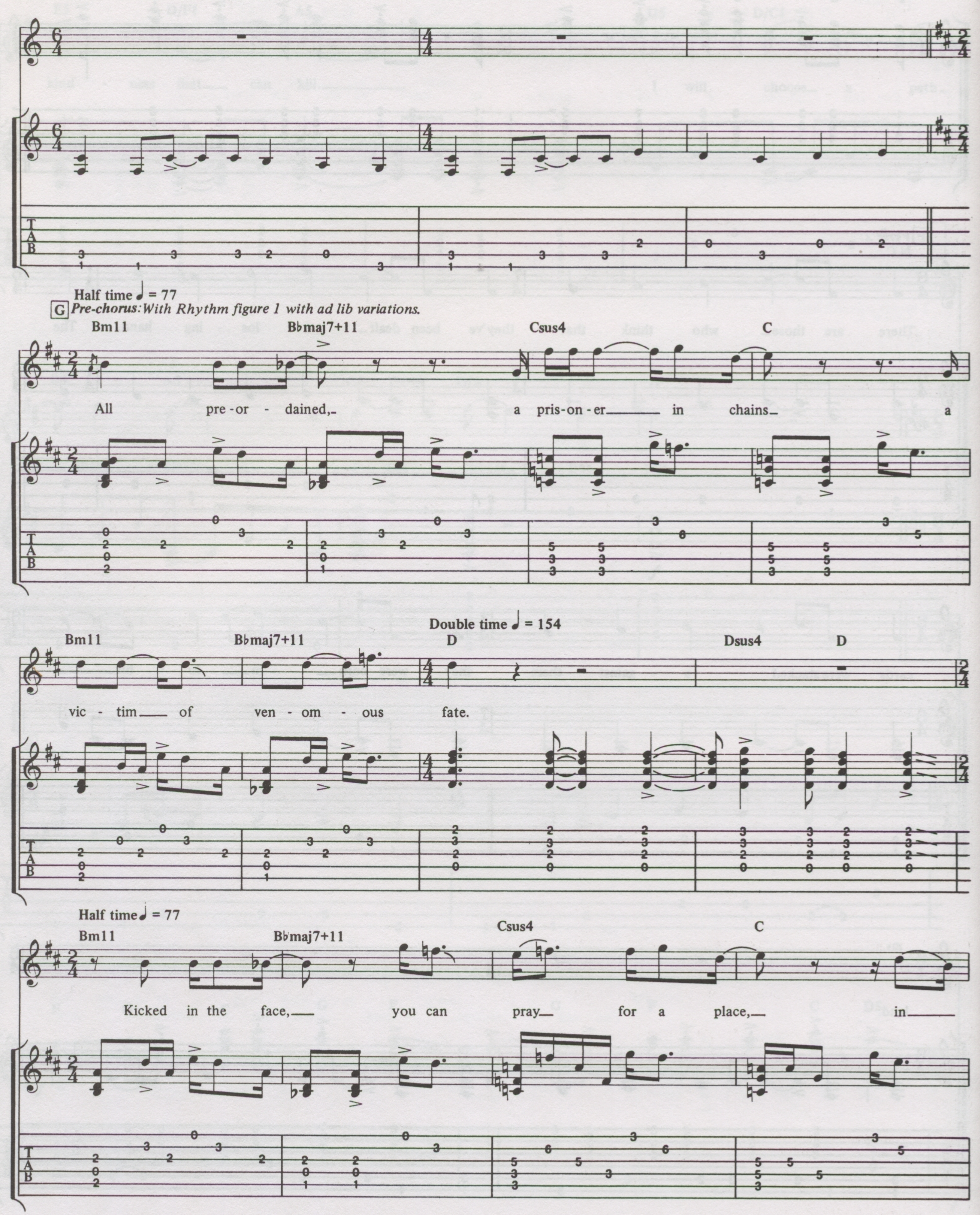

Double time ♩ = 154
Bm11
B♭maj7+11
D
Dsus4
D
pow - ers we can - not per - cieve.
Guitar 1
Guitar 2
End Rhythm figure 1
Half time ♩ = 77
With Rhythm figure 1 with ad lib variations.
Bm11
B♭maj7+11
Csus4
C
"The stars aren't a - ligned, or the gods are ma - lign." Blame is
Guitar 1
Double time ♩ = 154
Bm11
B♭maj7+11
D
Dsus4
D
bet - ter to give than re - cieve.

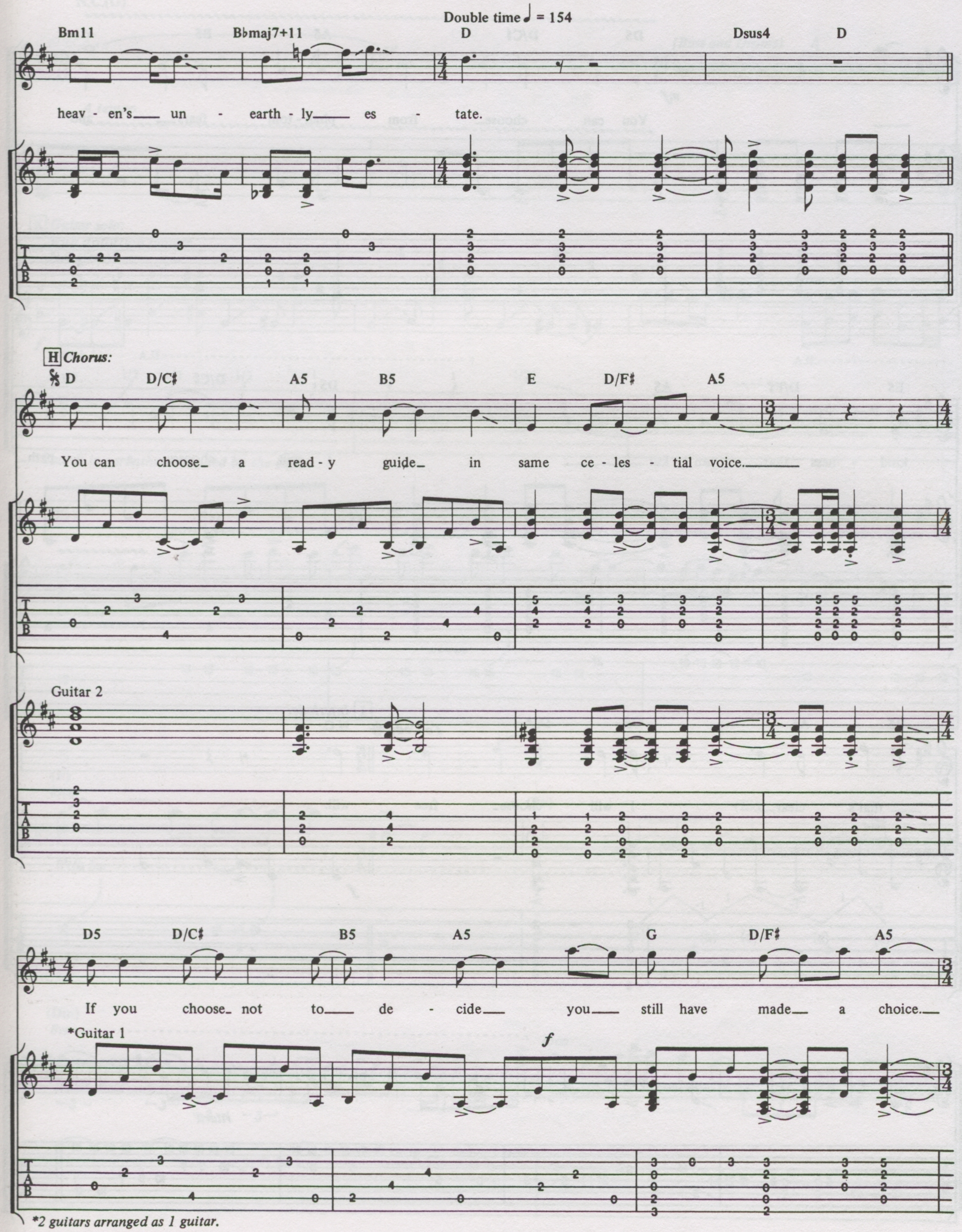

D Chorus:
D D/C♯ A5 B5 E D/F♯ A5
You can choose a read - y guide in same ce - les - tial voice.
Guitar 1
Guitar 2
D5 D/C♯ B5 A5 G D/F♯ A5
If you choose not to de - cide you still have made a choice.
*Guitar 1
f
*2 guitars arranged as 1 guitar.
D5 D/C♯ A5 B5
mf
You can choose from phan - tom fears and


E5 D/F♯ A5 D5 D/C♯
kind - ness that can kill. I will choose a path
B5 A5 G5 D/A D
that's clear, I will choose free will.
E
N.C.
mf
F G C G F G F C D5
f

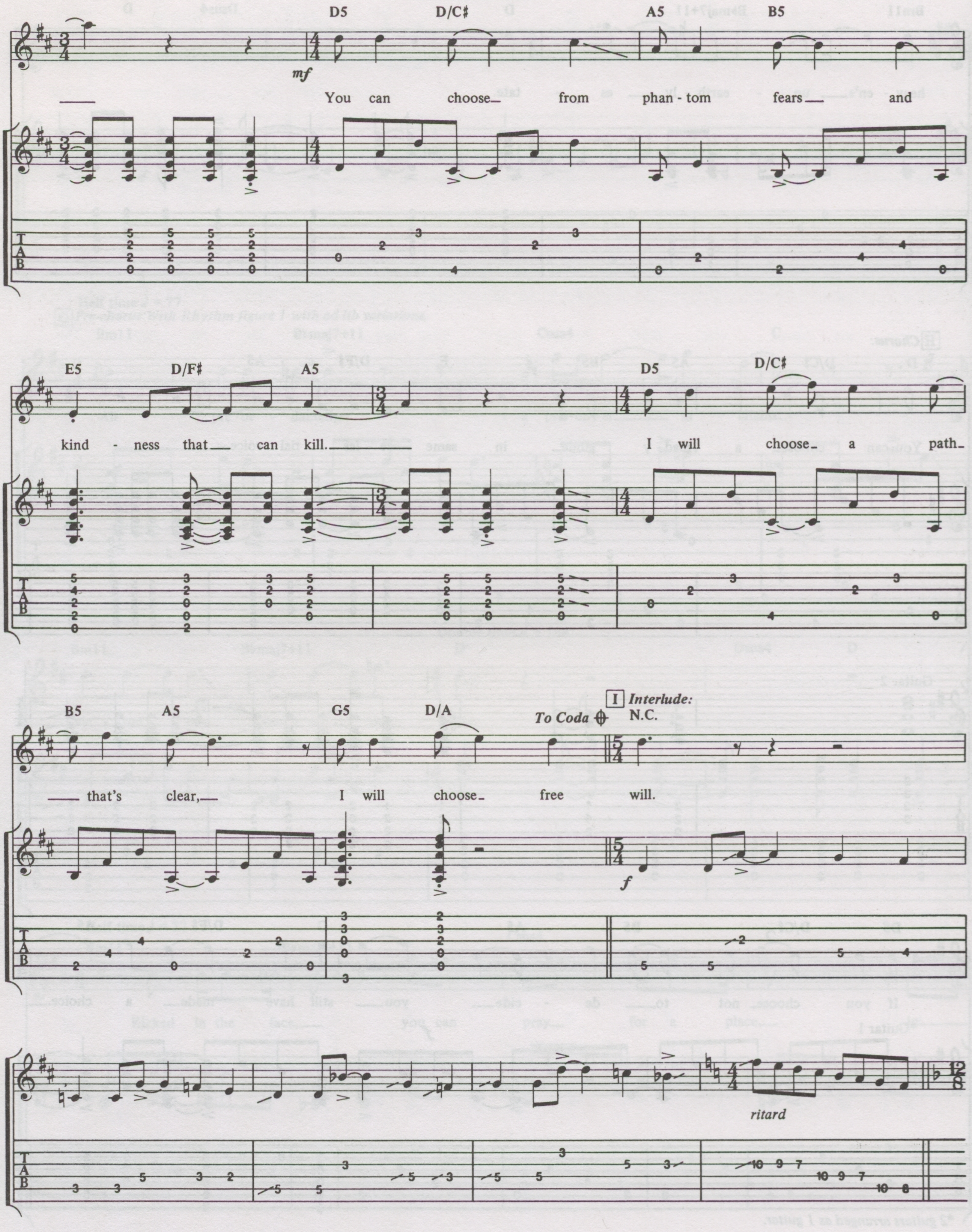


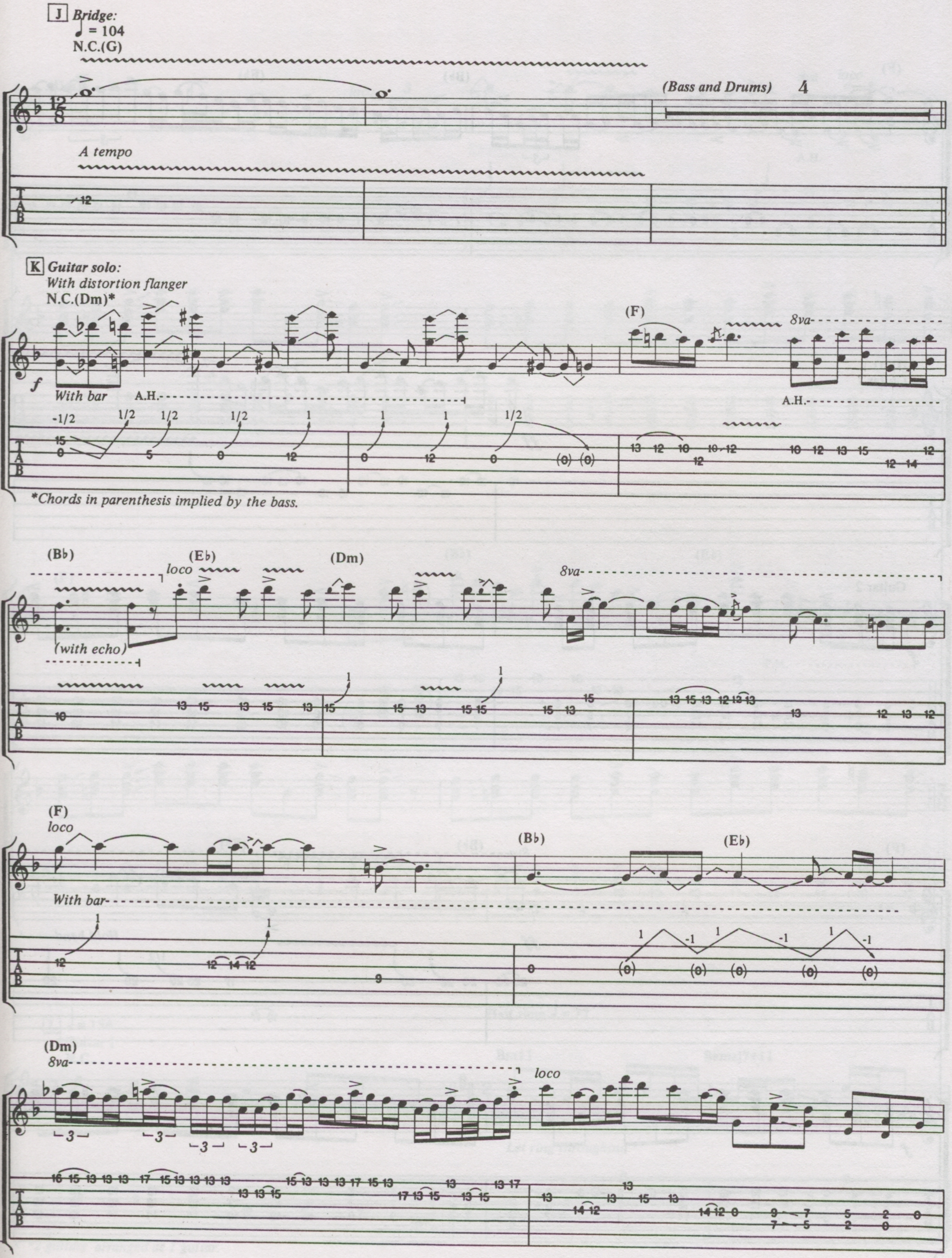
F G C G F G F C D5
F Verse 2:
N.C.
There are those who think that they've been dealt a los - ing hand. The
mf
cards were stacked a - gainst them they were born in lo - tus
land.
T
A
B

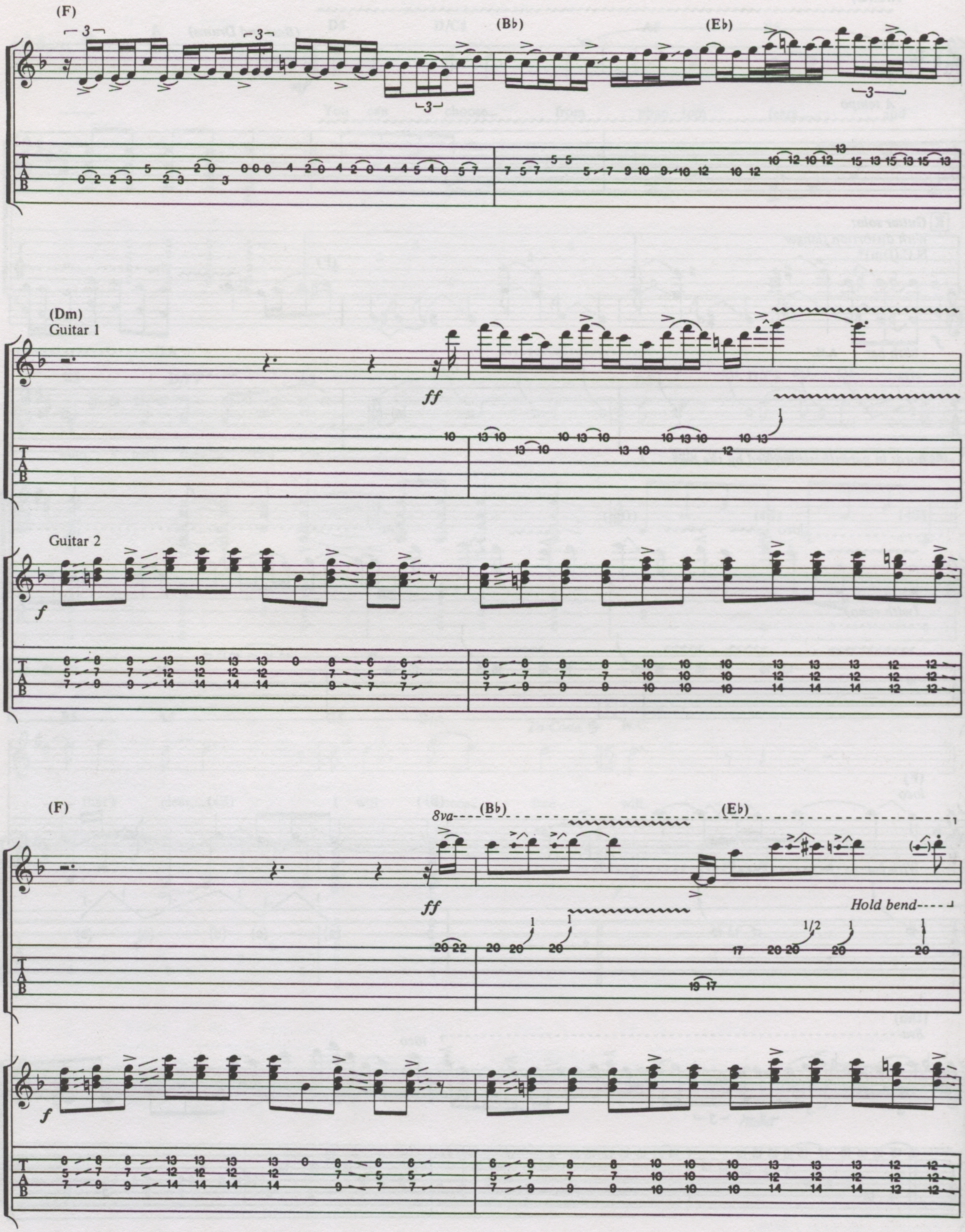

Half time 𝅗𝅥 = 77
G Pre-chorus: With Rhythm figure 1 with ad lib variations.
Bm11 B♭maj7+11 Csus4 C
All pre-or-dained, a pris-on-er in chains a
Bm11 B♭maj7+11
Double time 𝅗𝅥 = 154
D Dsus4 D
vic-tim of ven-om-ous fate.
Half time 𝅗𝅥 = 77
Bm11 B♭maj7+11 Csus4 C
Kicked in the face, you can pray for a place, in

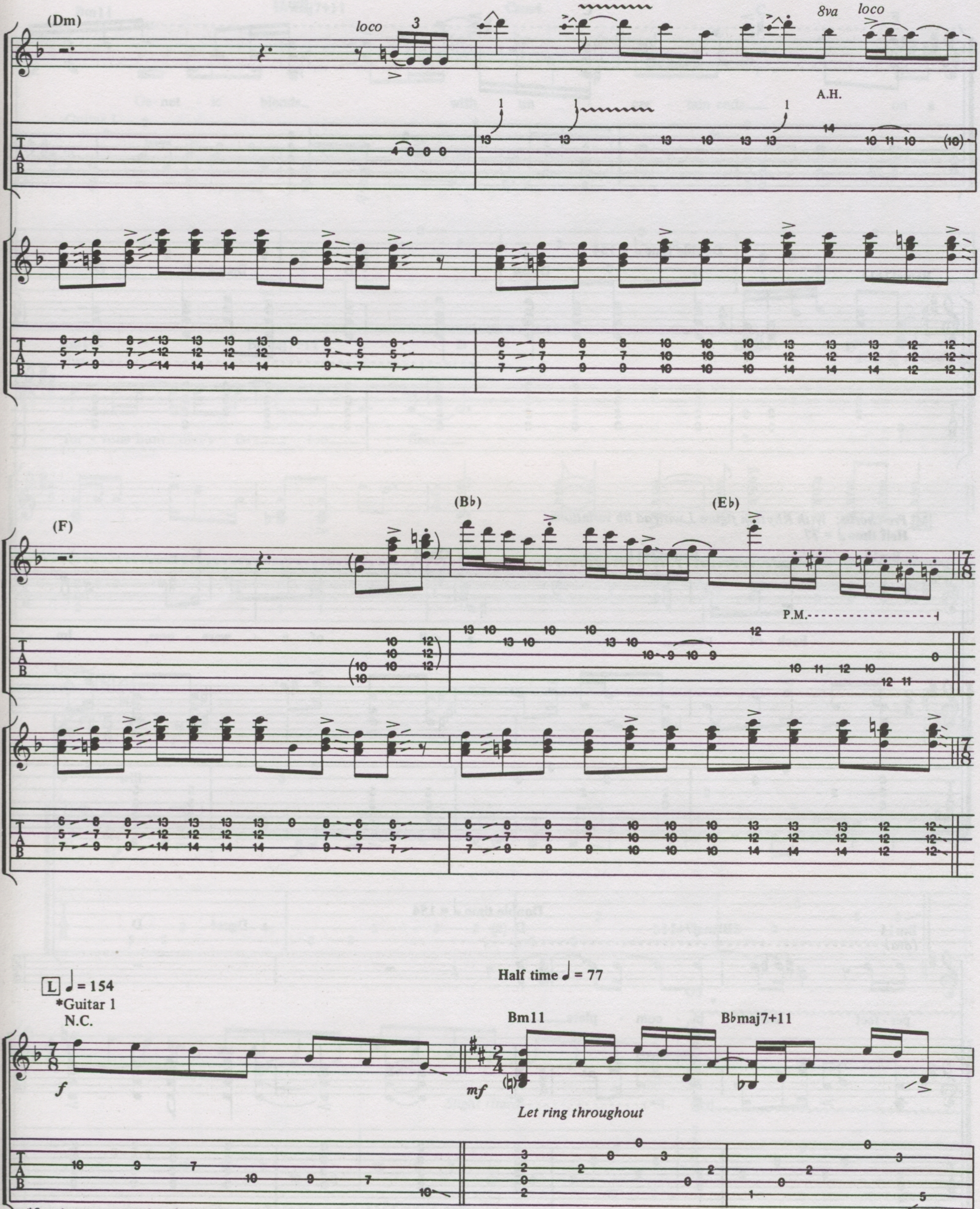


*2 guitars arranged as 1 guitar.

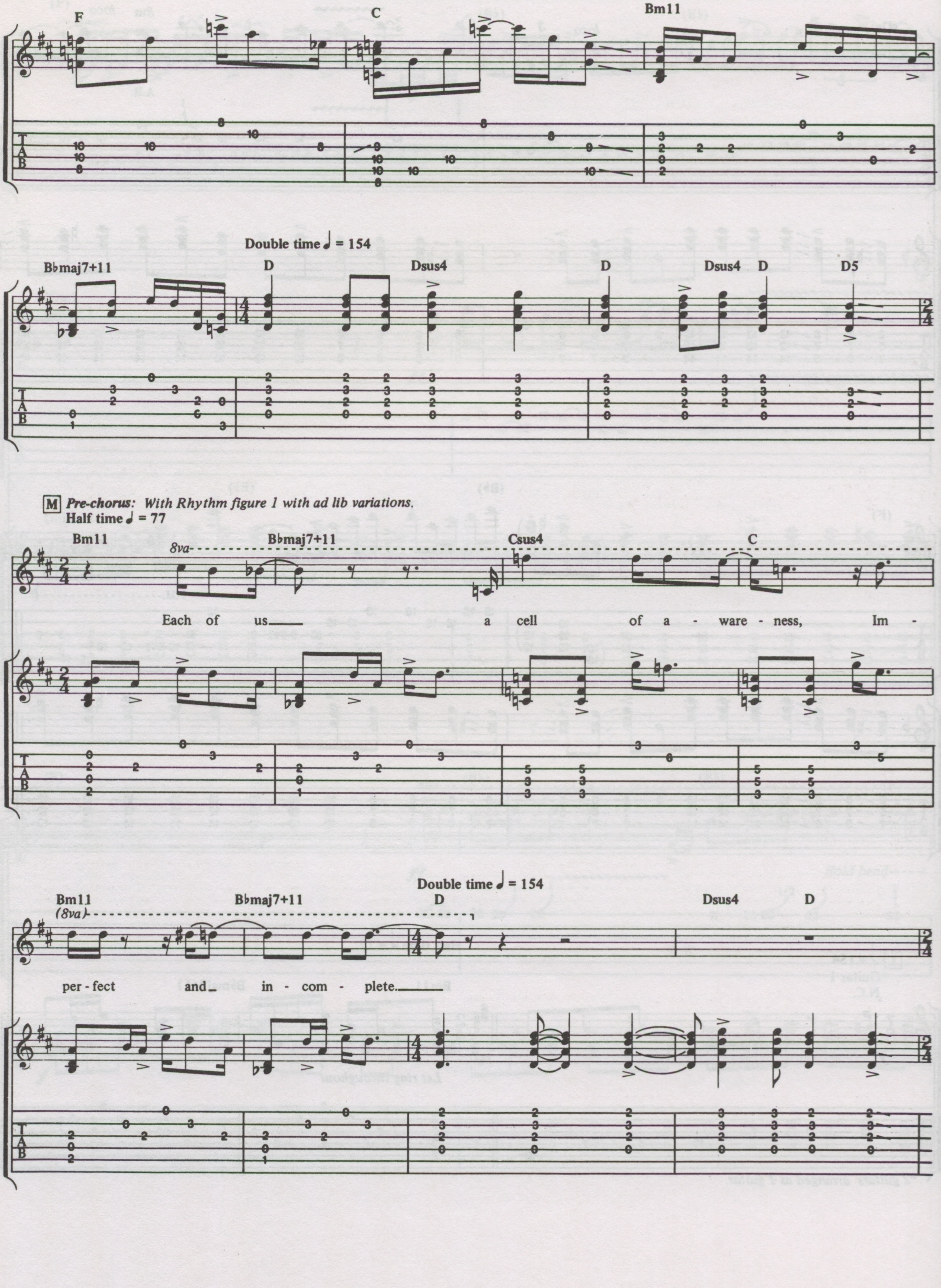

D5
D/C♯
A5
B5
mf
You can choose from phan - tom fears and
E5
D/F♯
A5
D5
D/C♯
kind - ness that can kill. I will choose a path
B5
A5
G5
D/A
To Coda
I Interlude:
N.C.
that's clear, I will choose free will.
f
ritard

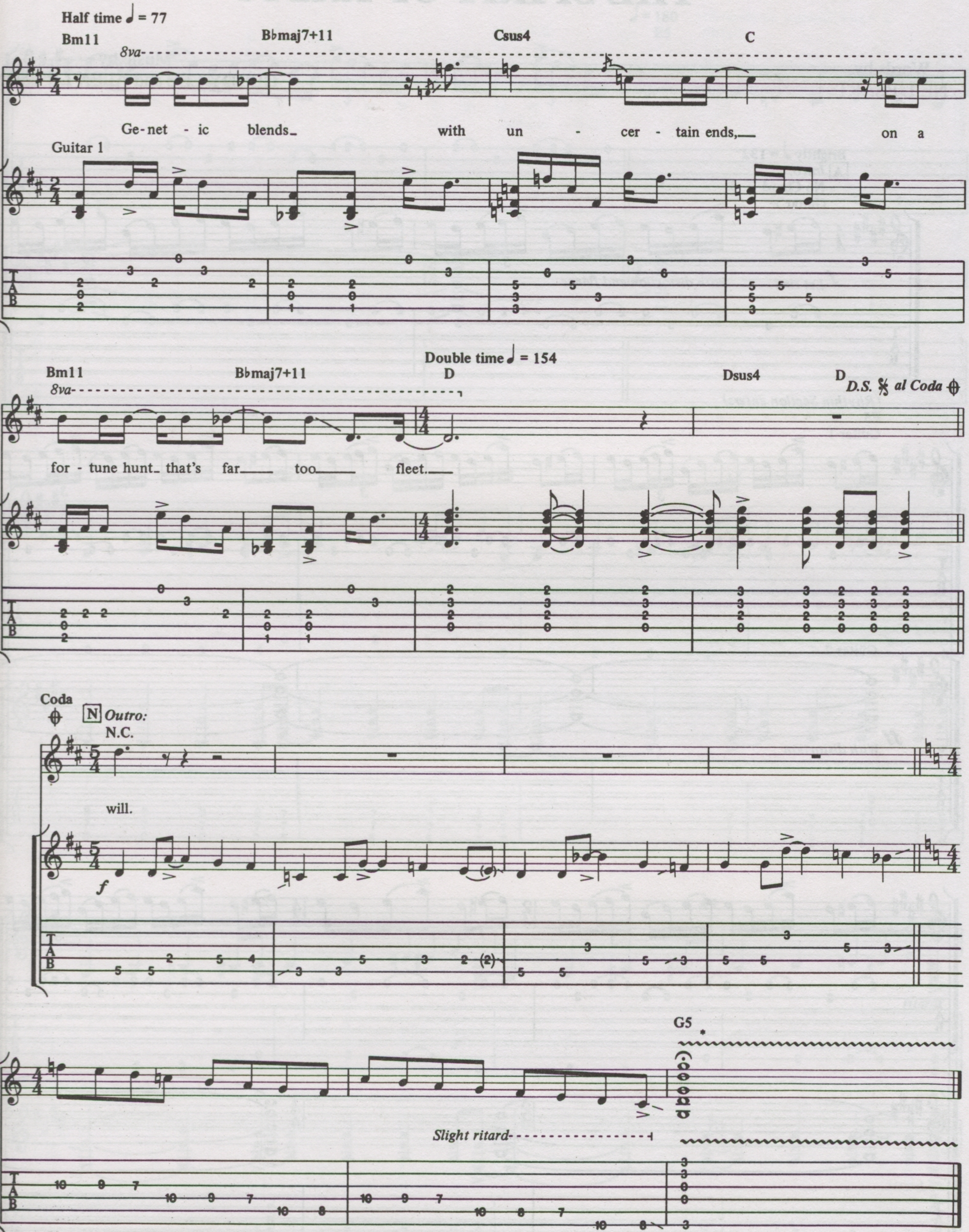

J Bridge:
♩ = 104
N.C.(G)
(Bass and Drums) 4
A tempo
K Guitar solo:
With distortion flanger
N.C.(Dm)*
With bar
A.H.
(F)
8va
*Chords in parenthesis implied by the bass.
(B♭)
(E♭)
(Dm)
loco
(with echo)
(F)
loco
With bar
(B♭)
(E♭)
(Dm)
8va
loco


(F)
(B♭)
(E♭)
(Dm)
Guitar 1
ff
Guitar 2
f
(F)
8va
(B♭)
(E♭)
ff
Hold bend
f



*2 guitars arranged as 1 guitar.


F
C
Bm11
Bbmaj7+11
Double time ♩ = 154
D
Dsus4
D
Dsus4 D
D5
M Pre-chorus: With Rhythm figure 1 with ad lib variations.
Half time ♩ = 77
Bm11
8va
Bbmaj7+11
Csus4
C
Each of us a cell of a - ware - ness, Im -
Bm11
(8va)
Bbmaj7+11
Double time ♩ = 154
D
Dsus4 D
per - fect and in - com - plete.

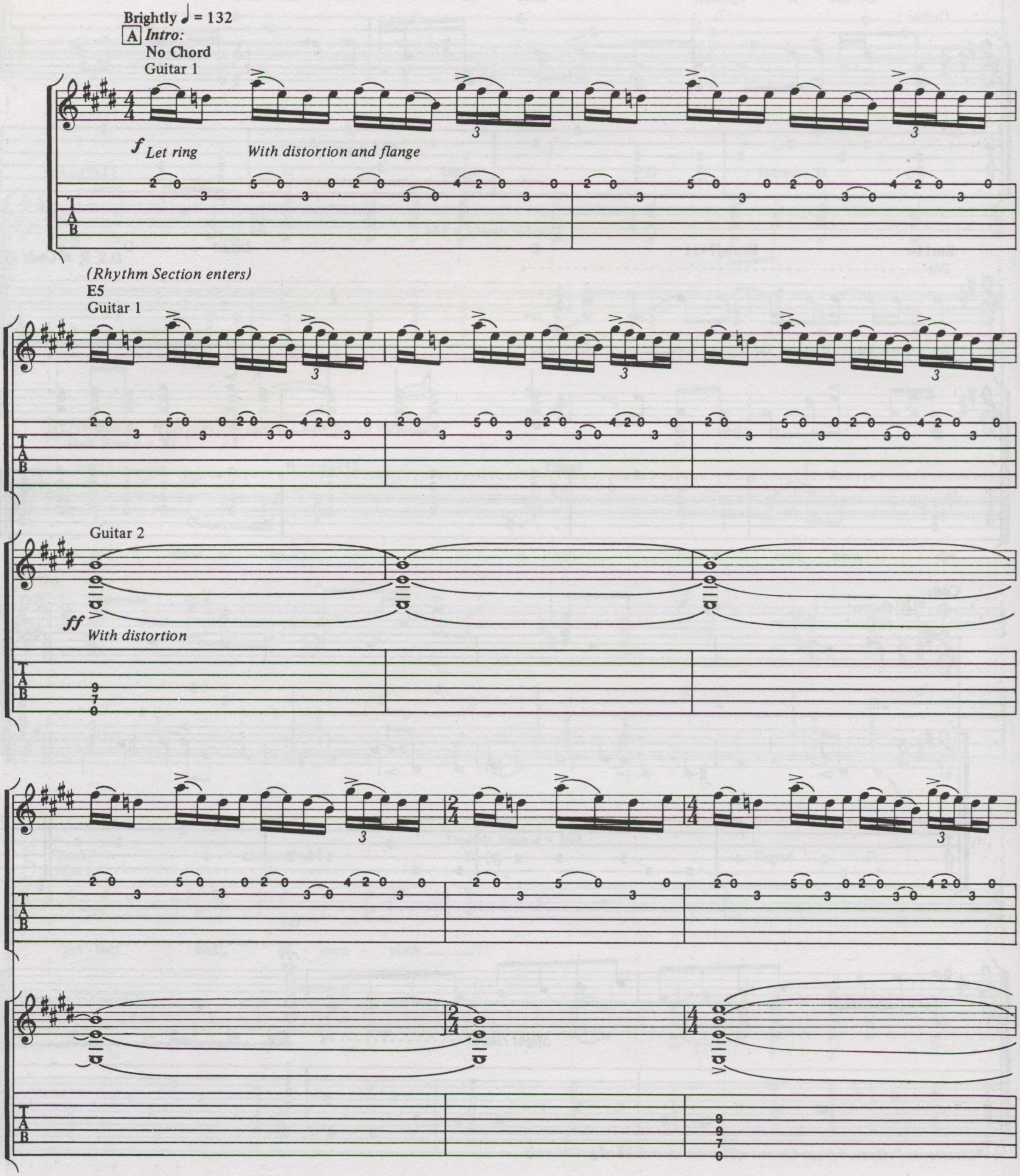


*Electronic "vibrato" from Chorus effect on overdubbed guitar only.

THE SPIRIT OF RADIO

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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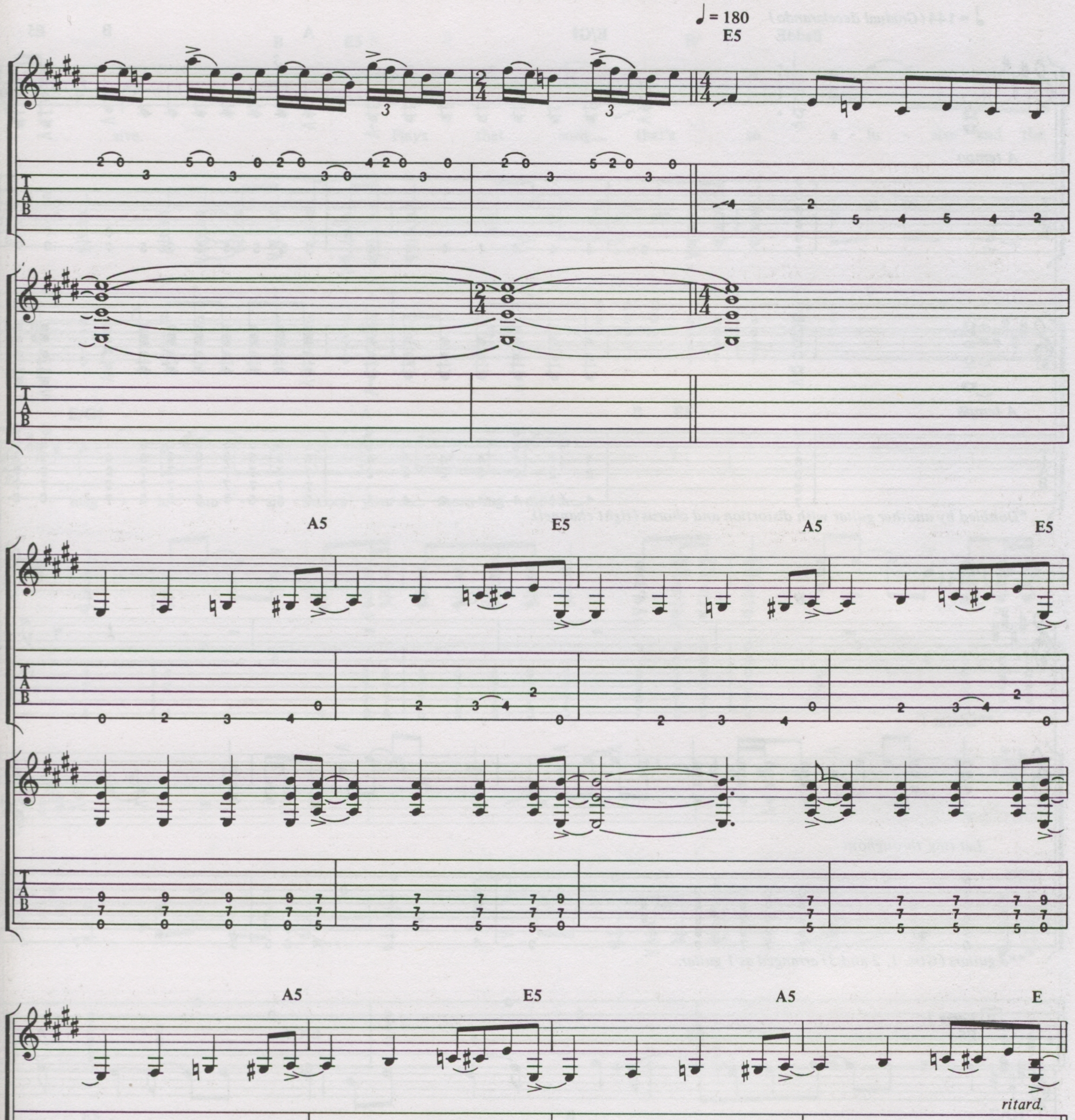
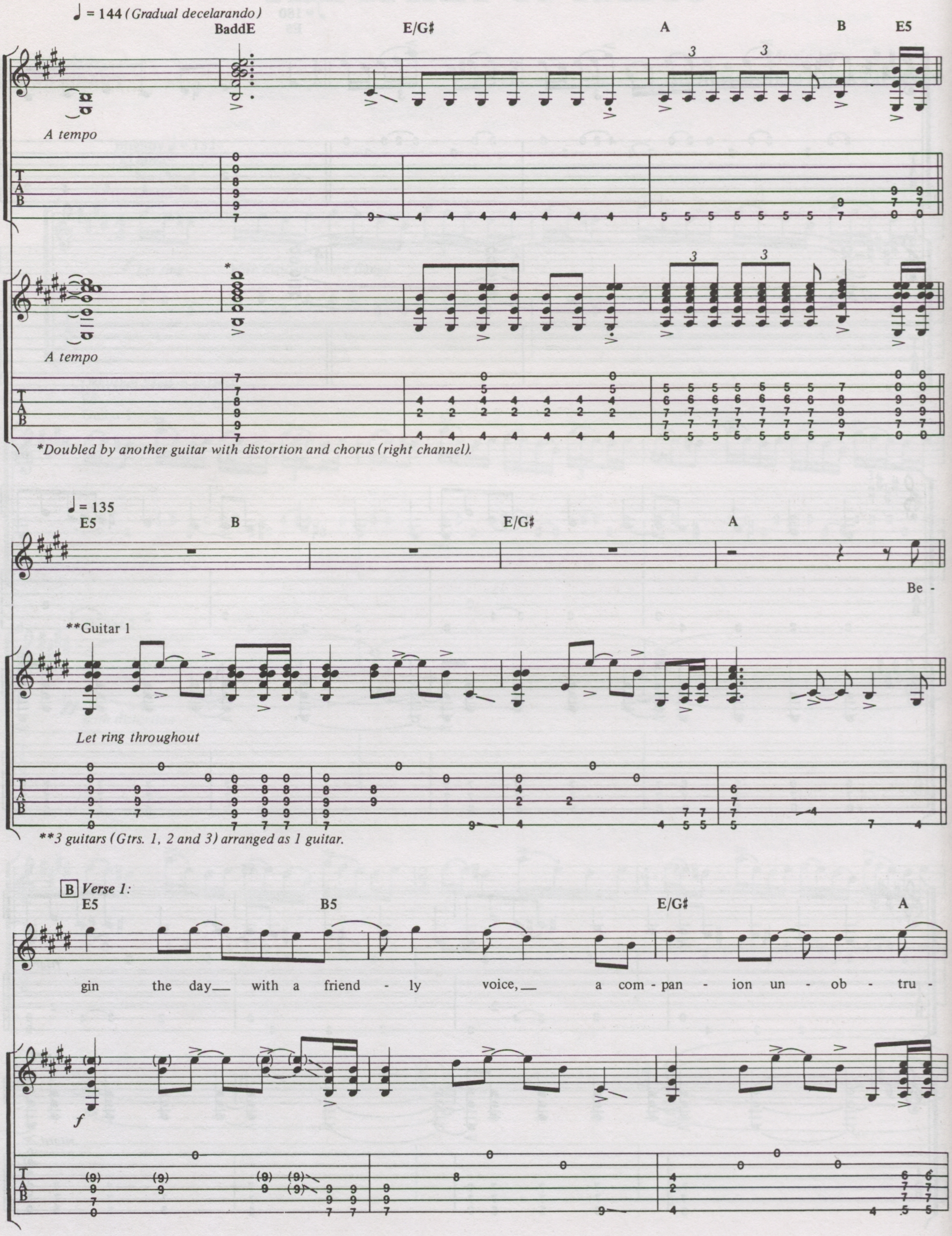
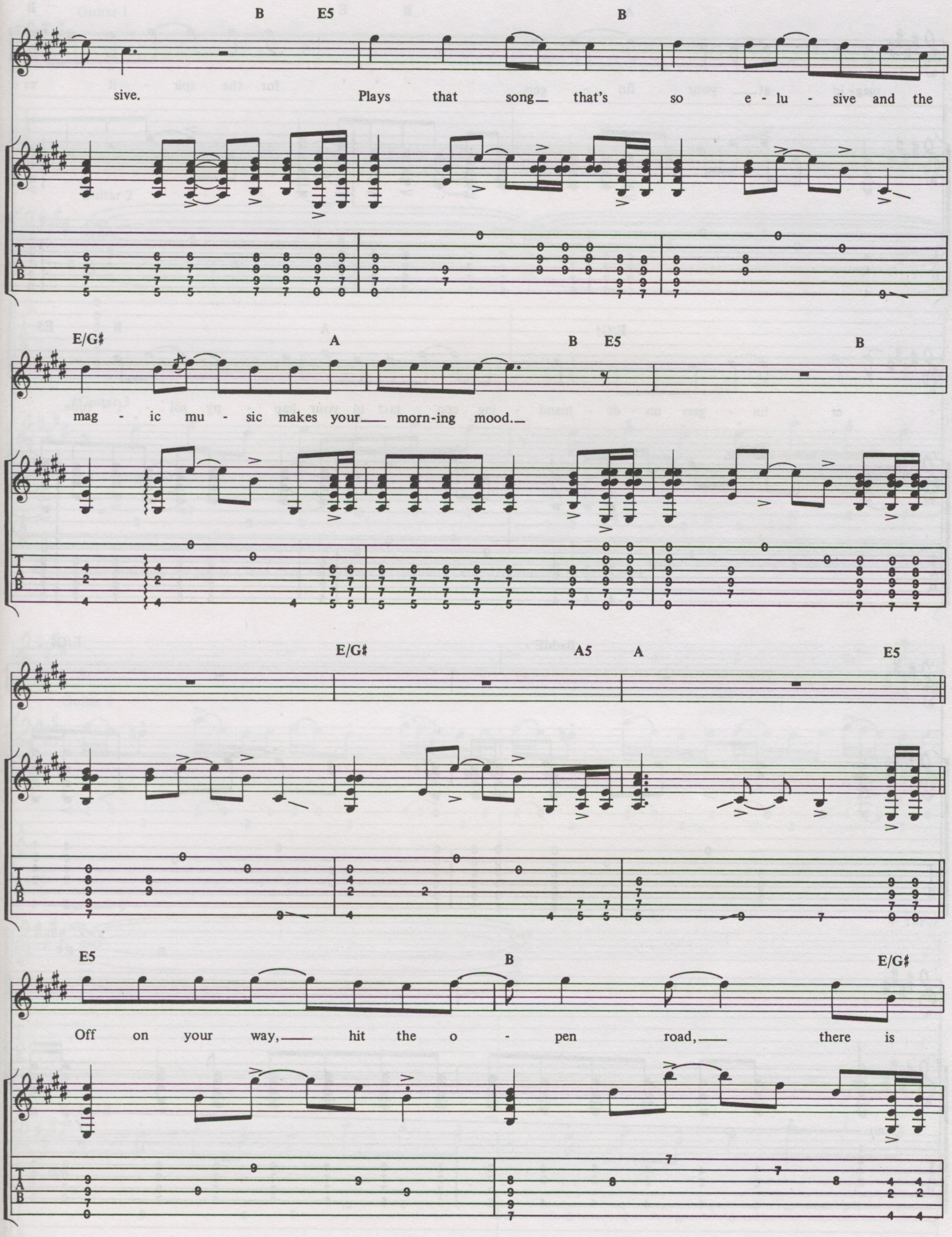
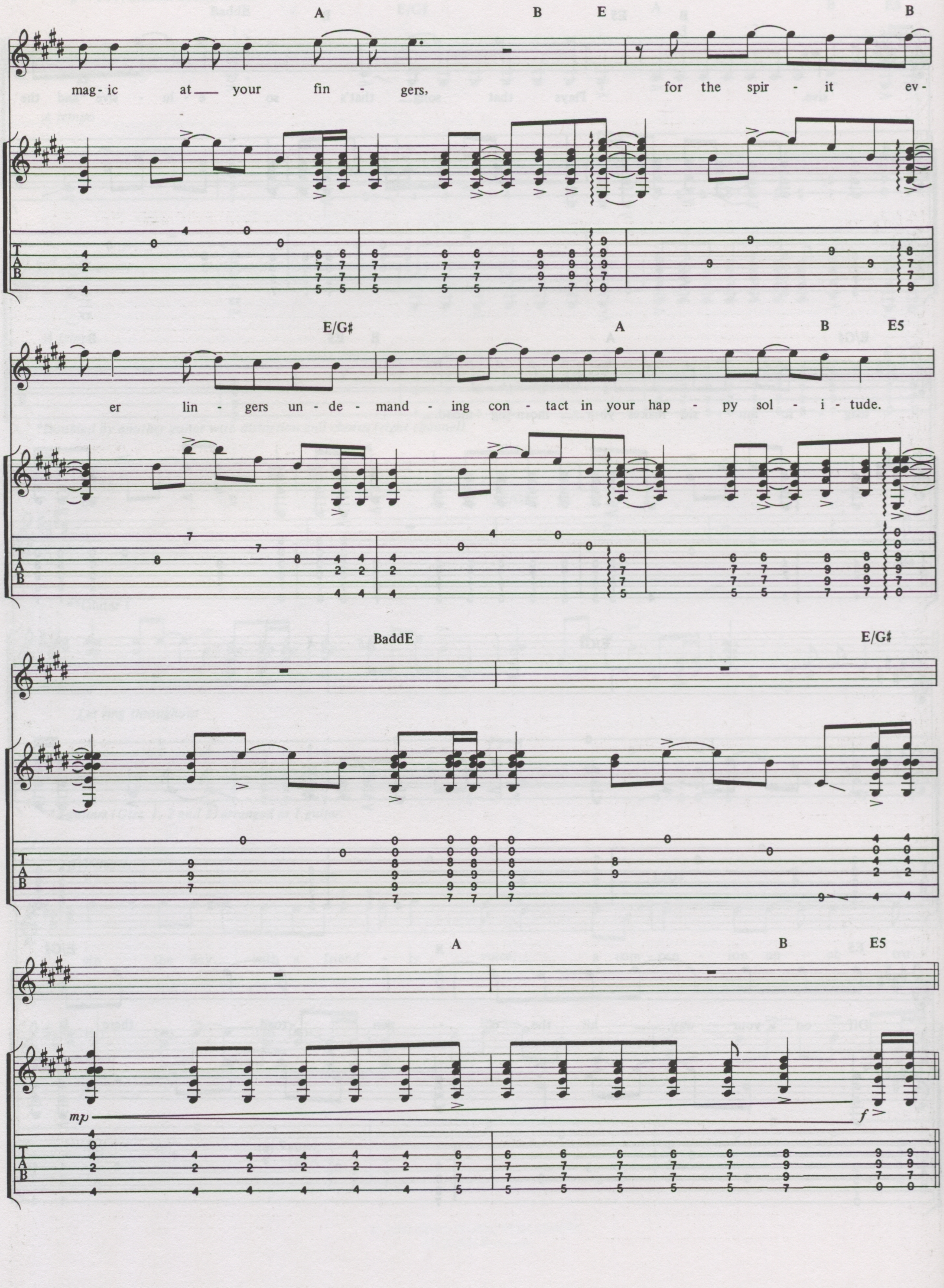
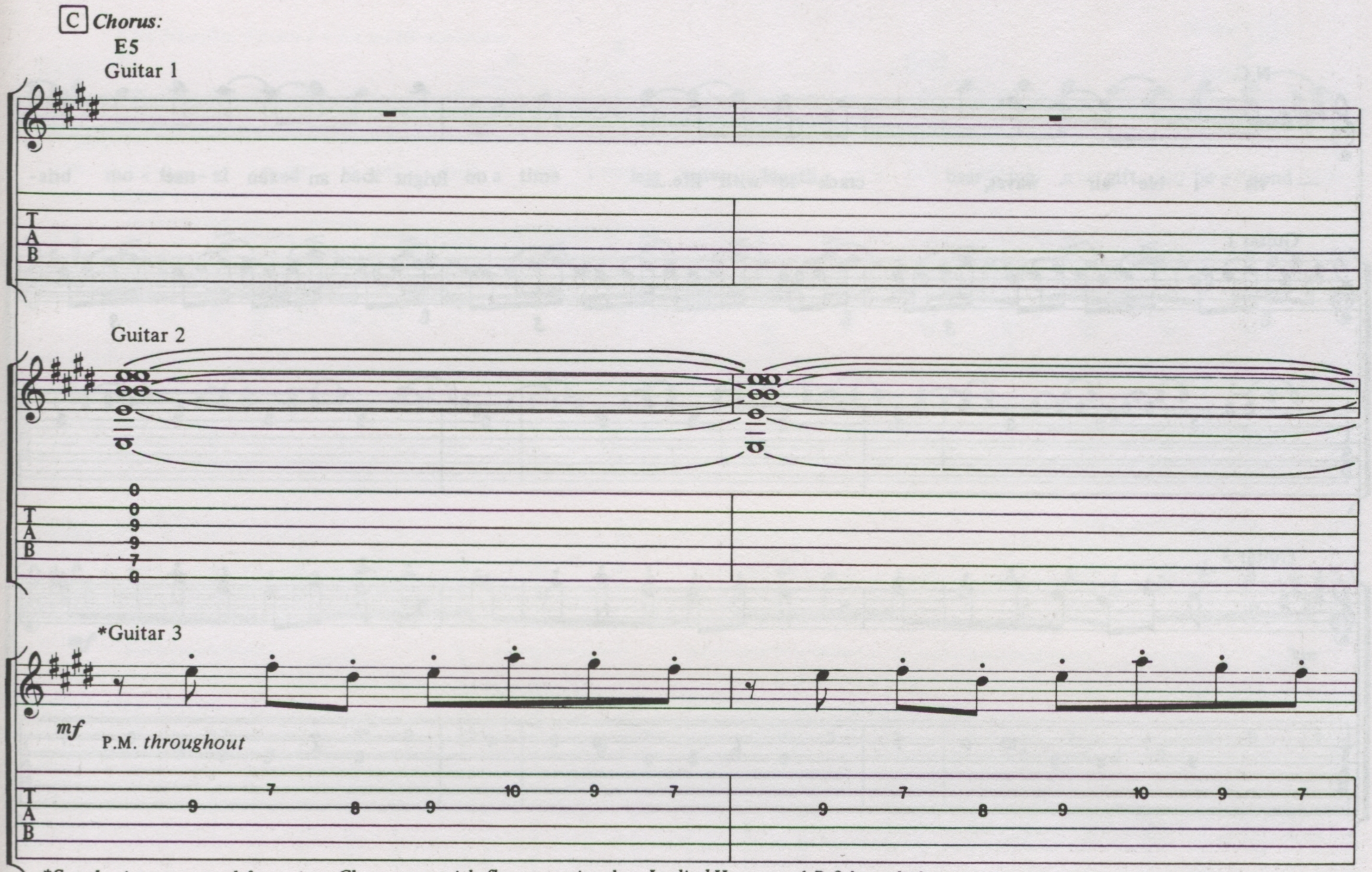

♩ = 180
E5
A5
E5
A5
E5
A5
E5
A5
E
ritard.
ritard.

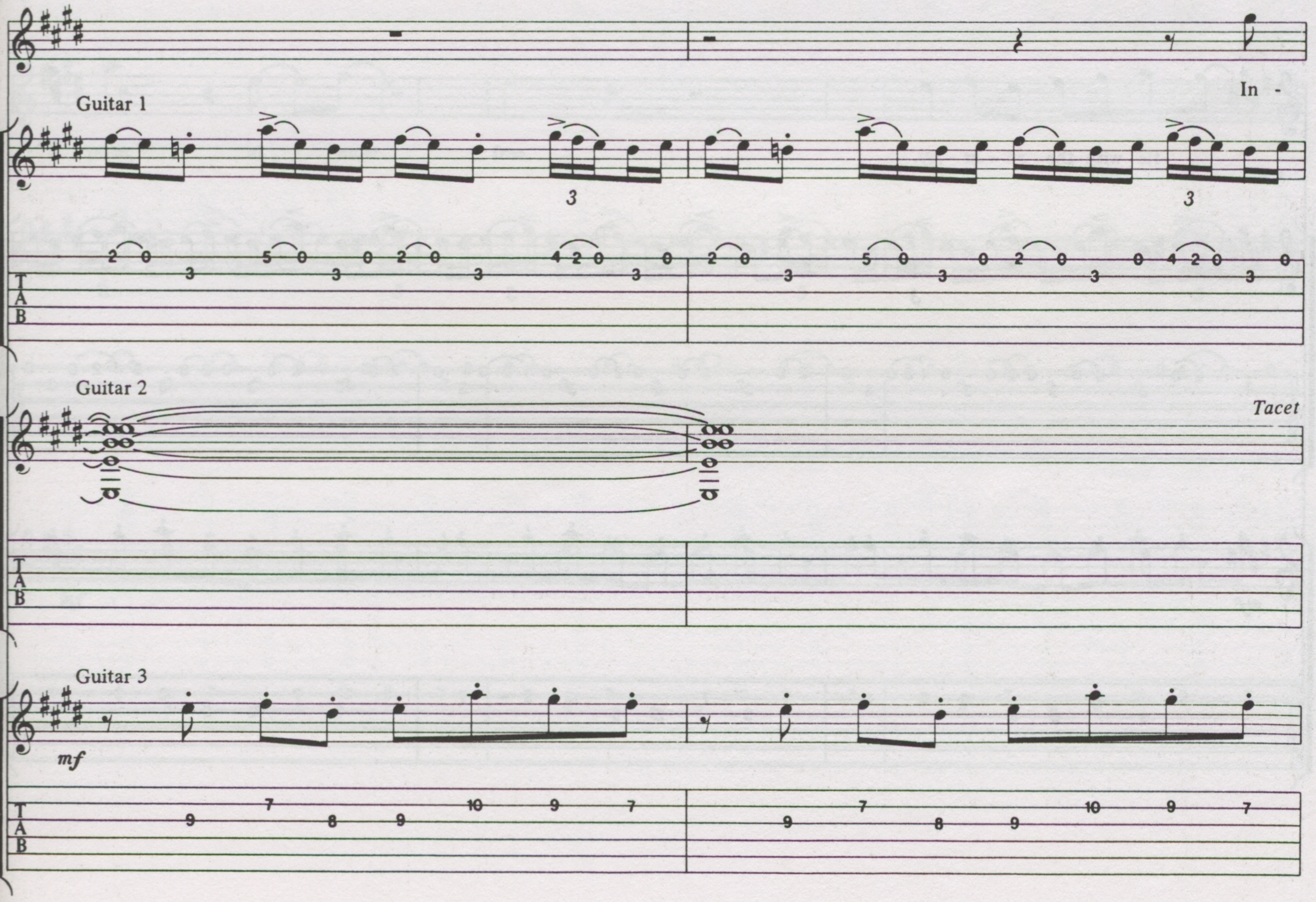

♩= 144 (Gradual decelarando)
BaddE
E/G♯
A
B
E5
A tempo
A tempo
*Doubled by another guitar with distortion and chorus (right channel).
♩= 135
E5
B
E/G♯
A
Be -
**Guitar 1
Let ring throughout
**3 guitars (Gtrs. 1, 2 and 3) arranged as 1 guitar.
B Verse 1:
E5
B5
E/G♯
A
gin the day__ with a friend - ly voice,__ a com - pan - ion un - ob - tru -

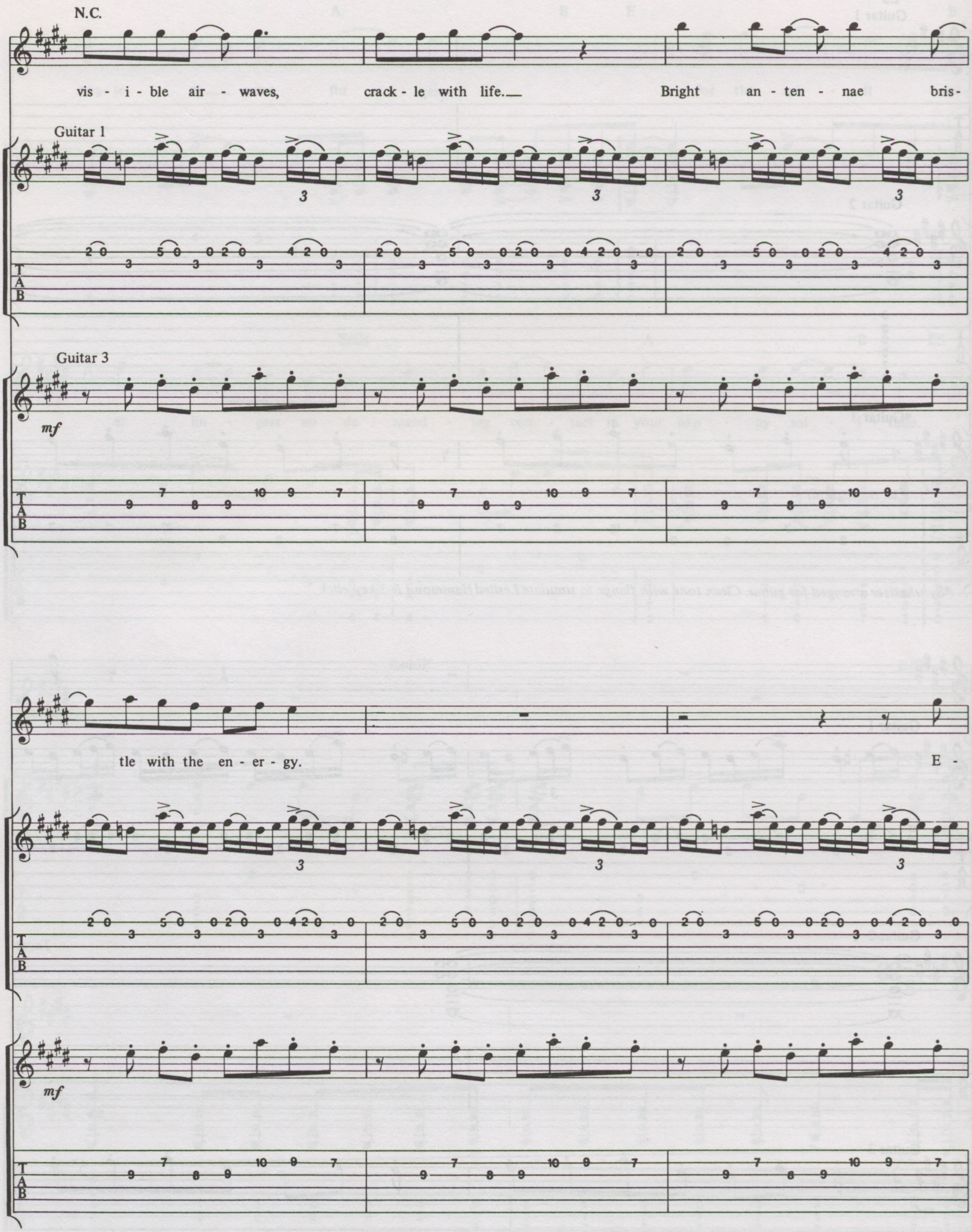

B E5 B
sive. Plays that song__ that's so e - lu - sive and the
E/G♯ A B E5 B
mag - ic mu - sic makes your__ morn-ing mood.__
E/G♯ A5 A E5
E5 B E/G♯
Off on your way,__ hit the o - pen road,__ there is

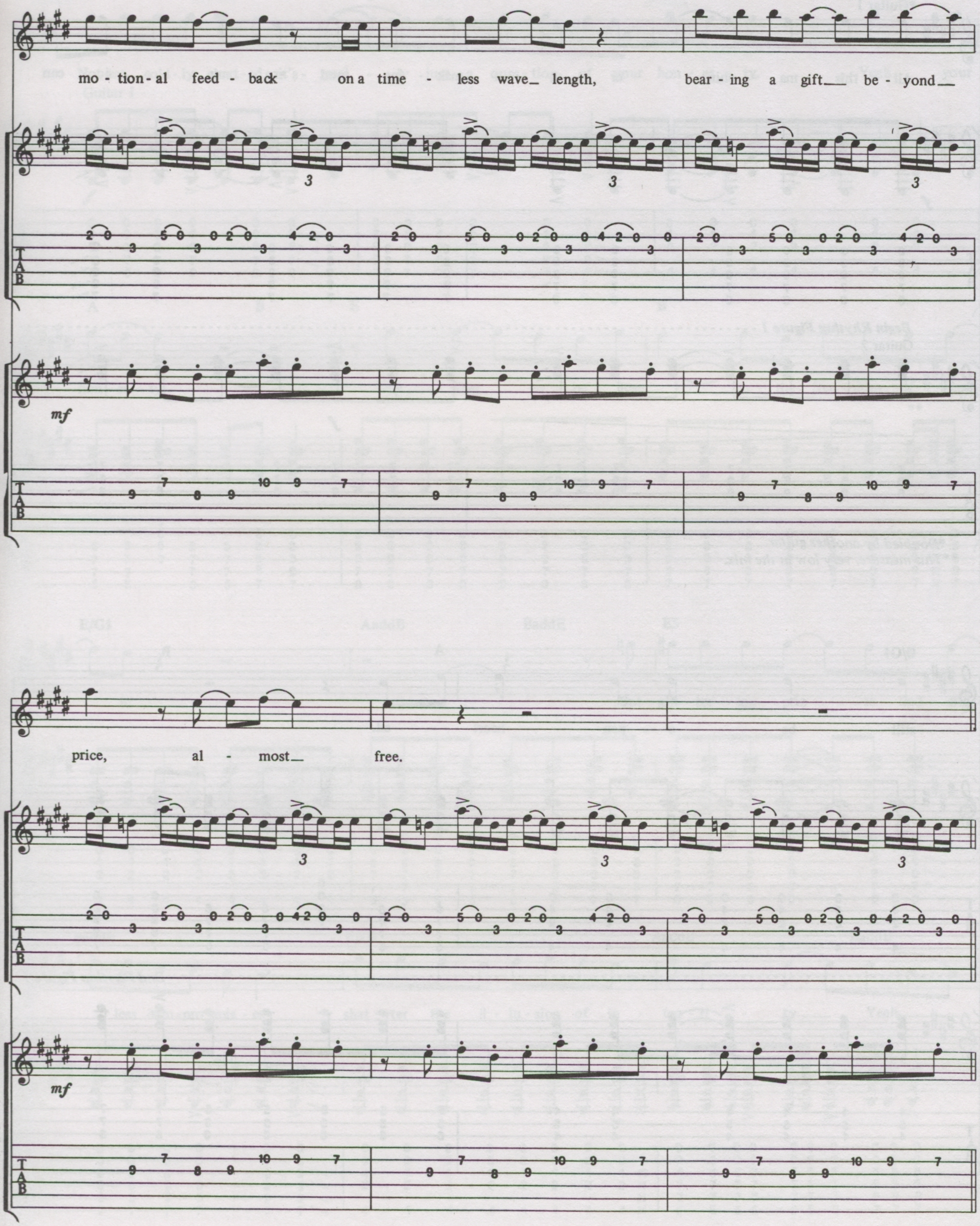

A B E B
magic at your fingers, for the spirit ev-
E/G♯ A B E5
er lingers undemanding contact in your happy solitude.
BaddE E/G♯
A B E5
mp
f

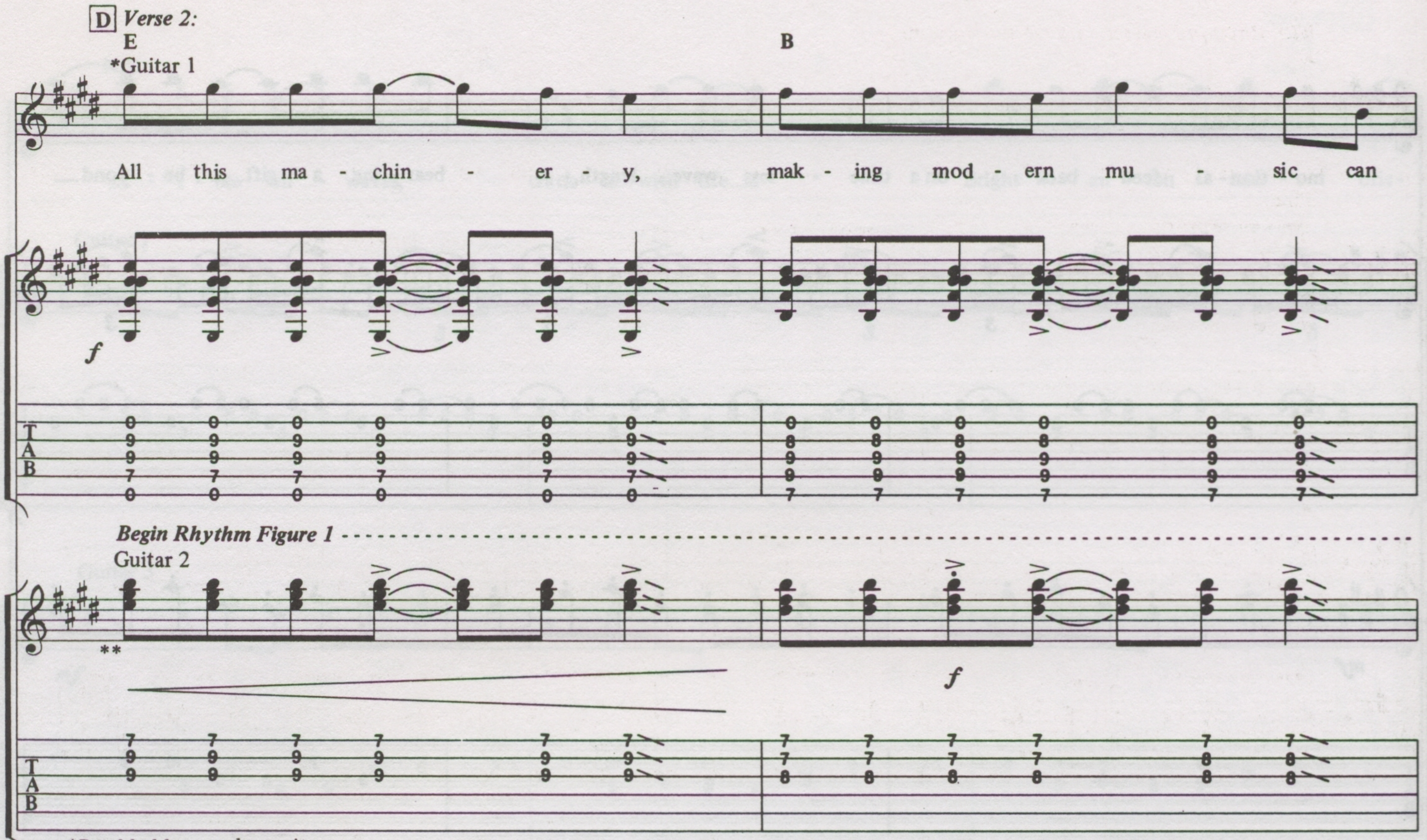


*Synthesizer arranged for guitar. Clean tone with flange to simulate Leslied Hammond B-3 key click.

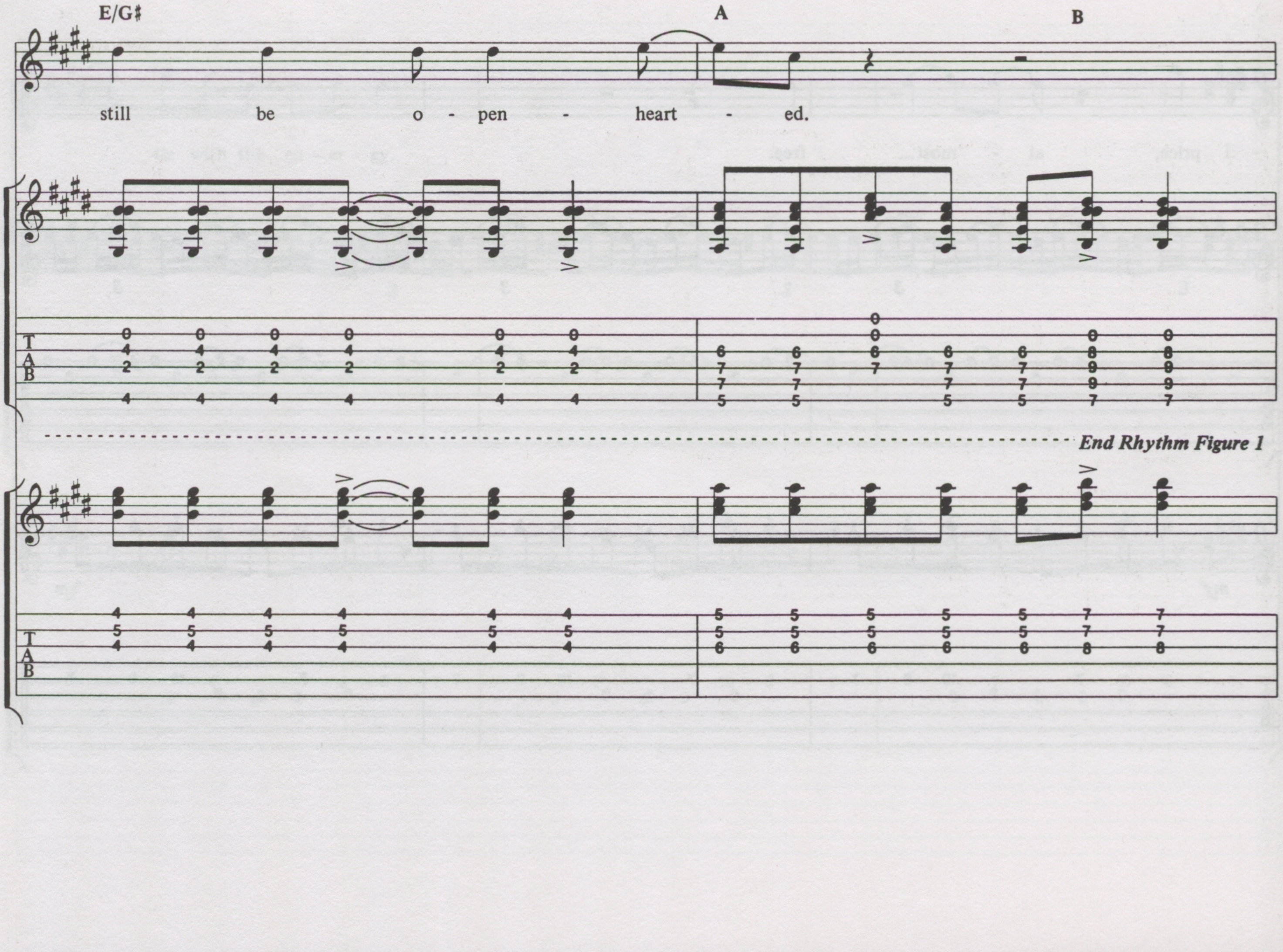


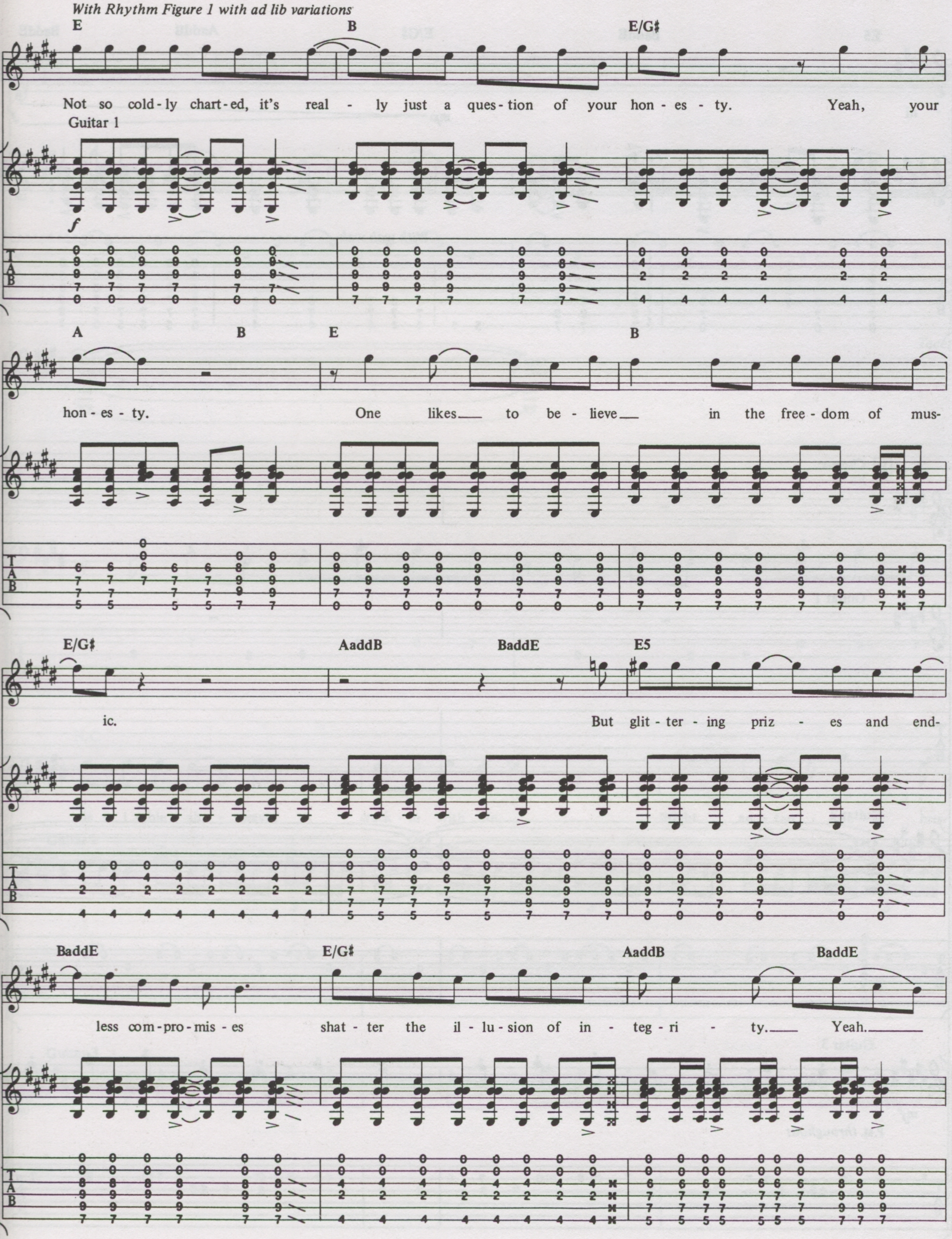

N.C.
vis - i - ble air - waves, crack - le with life.__ Bright an - ten - nae bris-
Guitar 1
Guitar 3
mf
tle with the en - er - gy. E -
mf

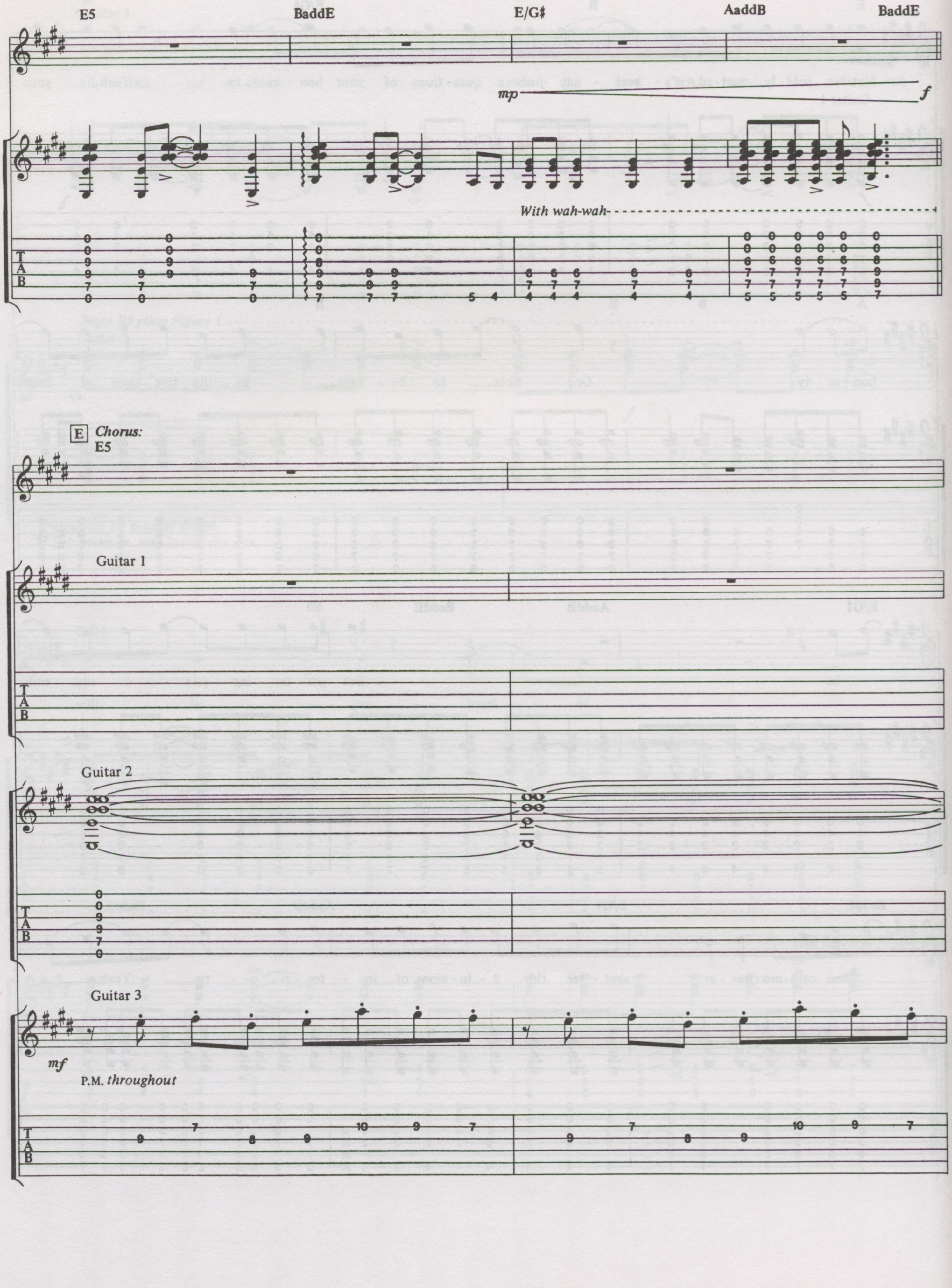

mo - tion - al feed - back on a time - less wave_ length, bear - ing a gift_ be - yond_
mf
price, al - most_ free.
mf



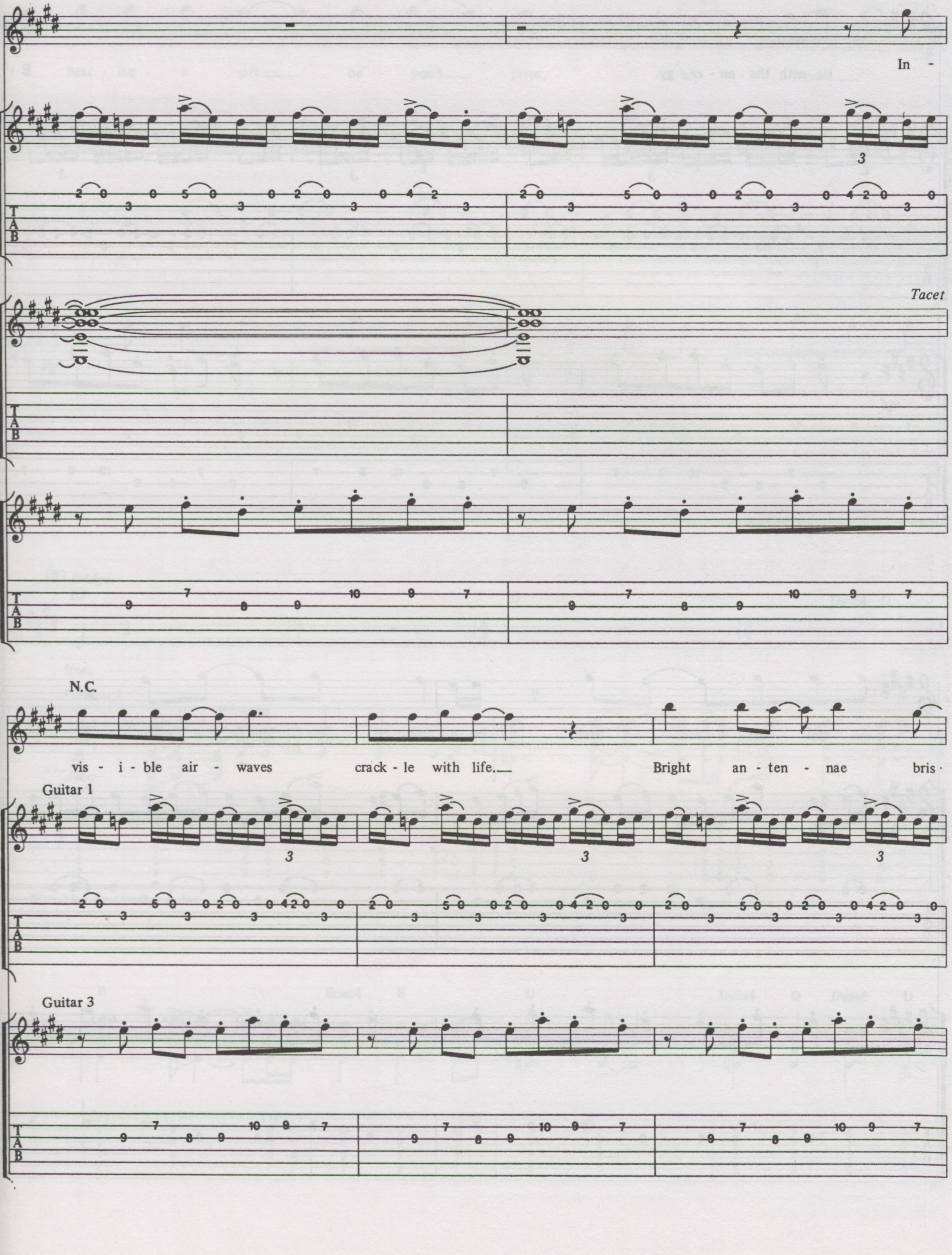
*Doubled by another guitar.
**This measure, very low in the mix.

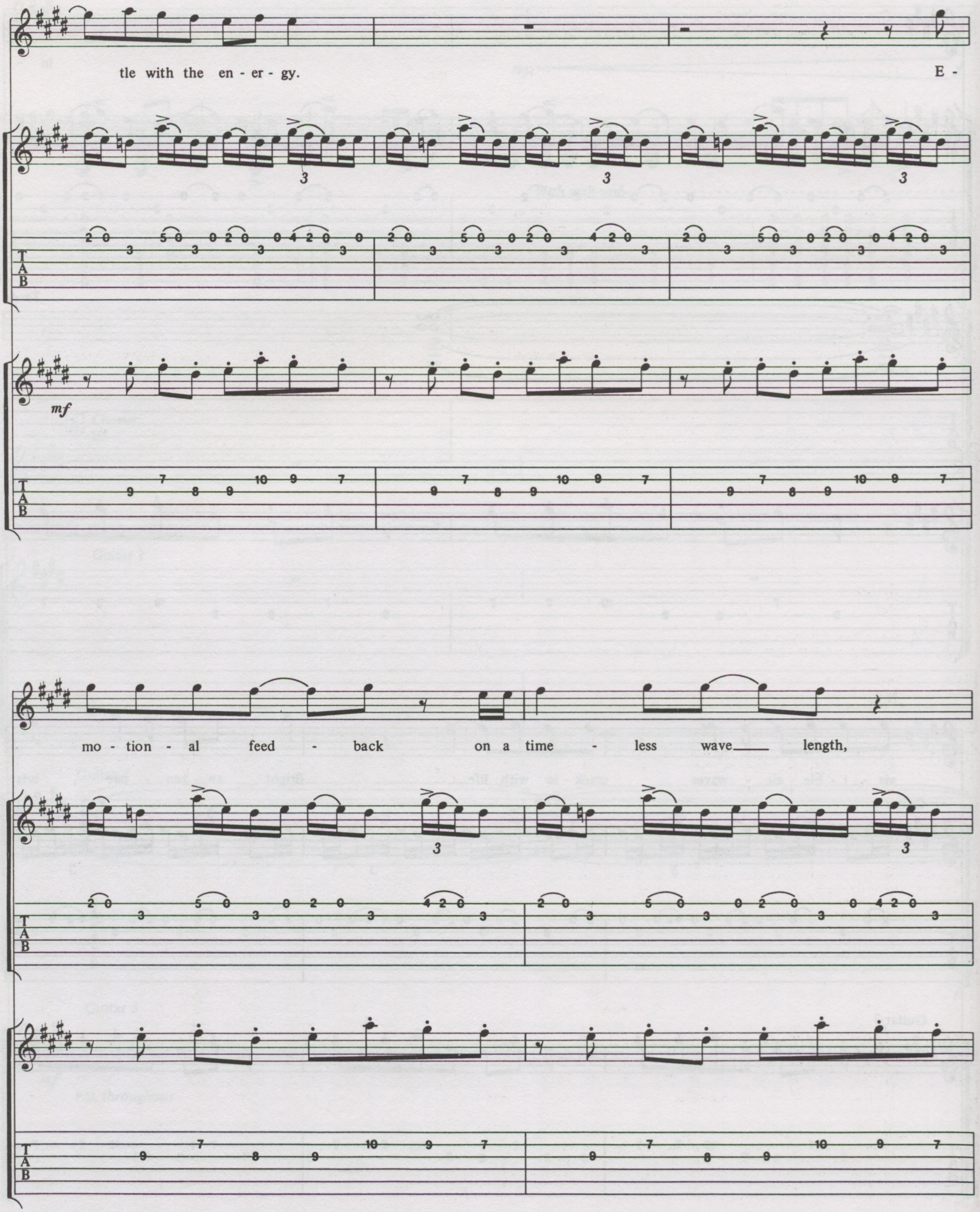


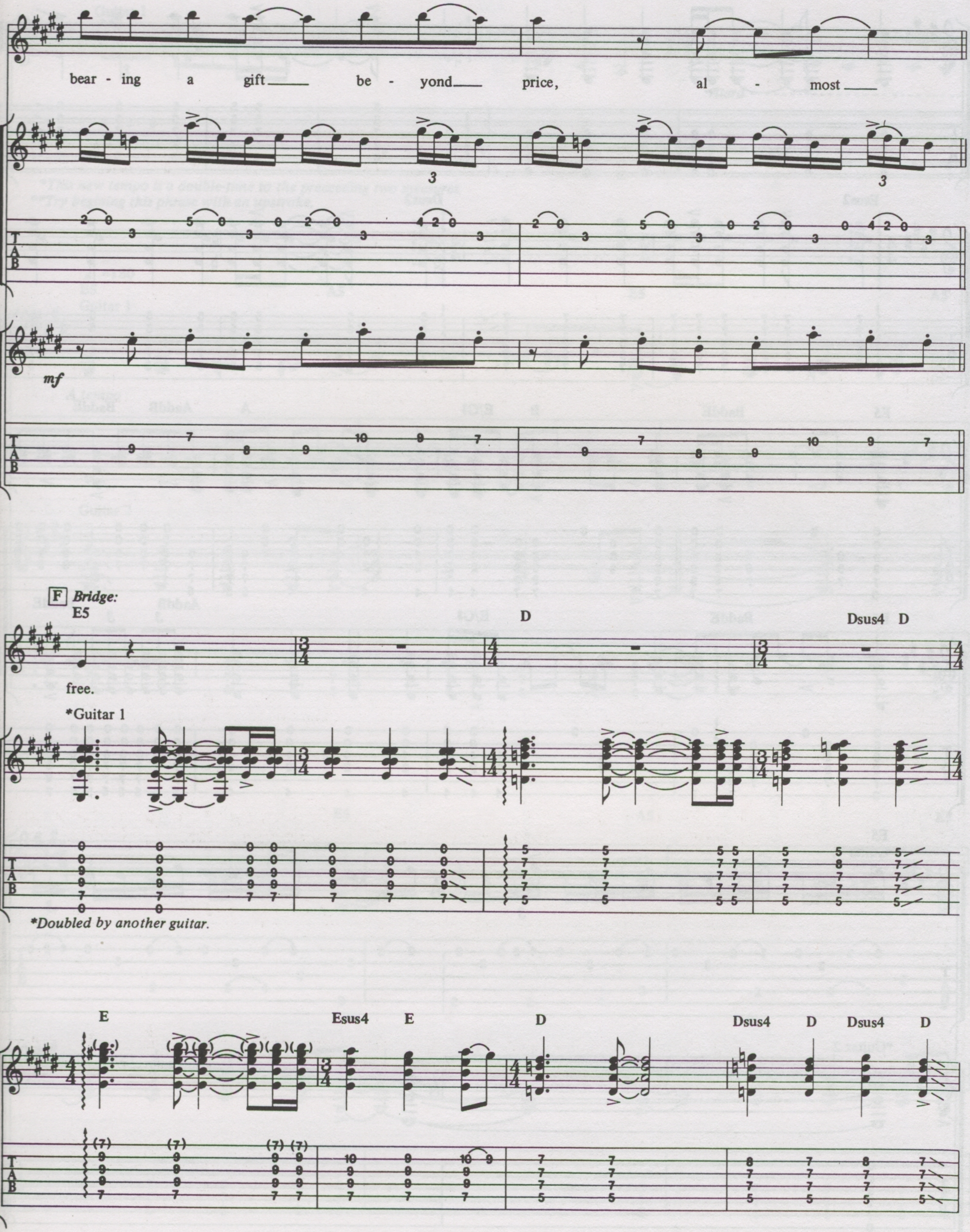

With Rhythm Figure 1 with ad lib variations
E
B
E/G♯
Not so cold-ly chart-ed, it's real - ly just a ques-tion of your hon - es - ty. Yeah, your
Guitar 1
A
B
E
B
hon - es - ty. One likes___ to be - lieve___ in the free - dom of mus-
E/G♯
AaddB
BaddE
E5
ic. But glit - ter - ing priz - es and end-
BaddE
E/G♯
AaddB
BaddE
less com - pro - mis - es shat - ter the il - lu - sion of in - teg - ri - ty.___ Yeah.___



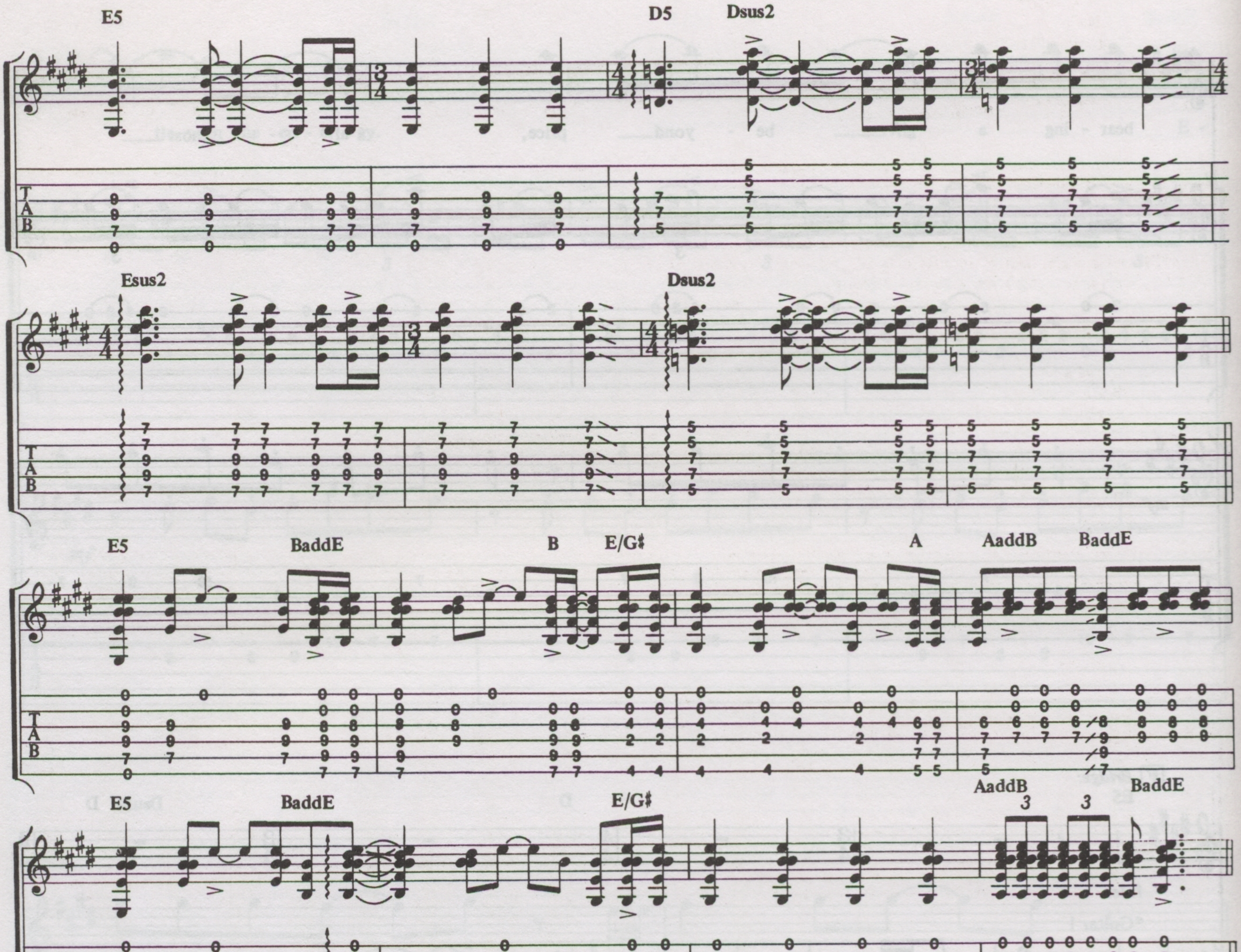
E5
BaddE
E/G♯
AaddB
BaddE
mp
f
With wah-wah
E Chorus:
E5
Guitar 1
Guitar 2
Guitar 3
mf
P.M. throughout


In -
Tacet
N.C.
vis - i - ble air - waves crack - le with life.___ Bright an - ten - nae bris -
Guitar 1
Guitar 3

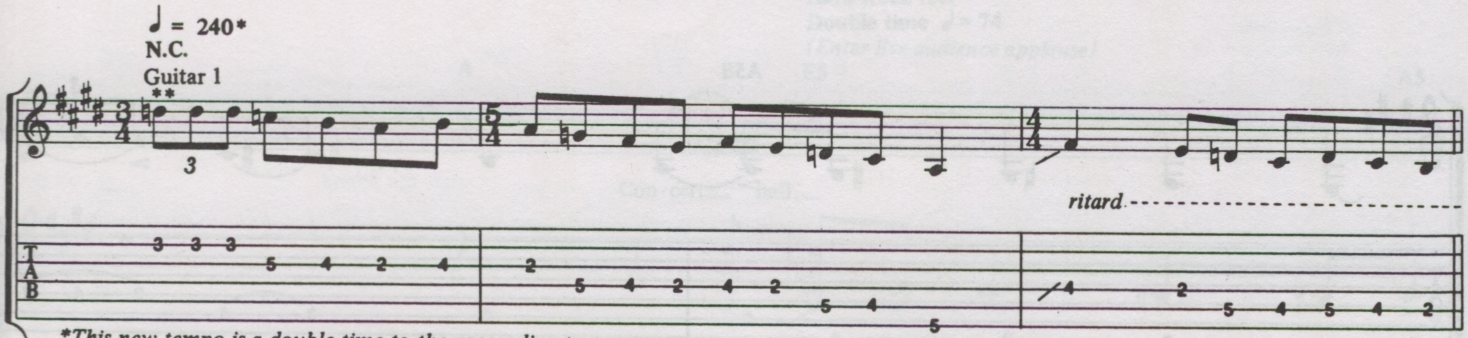

tle with the en - er - gy. E -
mf
mo - tion - al feed - back on a time - less wave length,
TAB



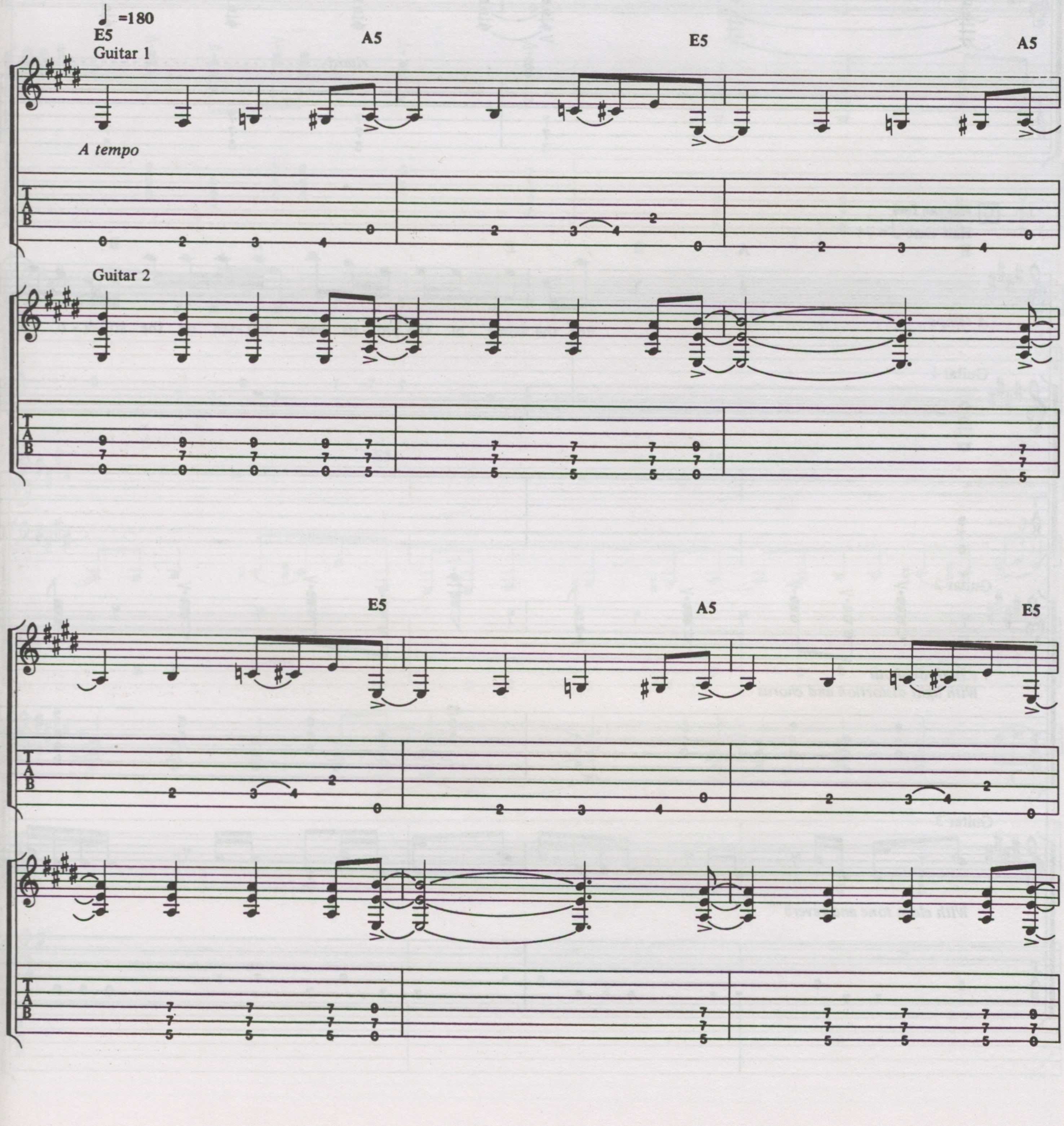
bear - ing a gift be - yond price, al - most
mf
F Bridge:
E5
D
Dsus4 D
free.
*Guitar 1
*Doubled by another guitar.
E
Esus4 E
D
Dsus4 D Dsus4 D

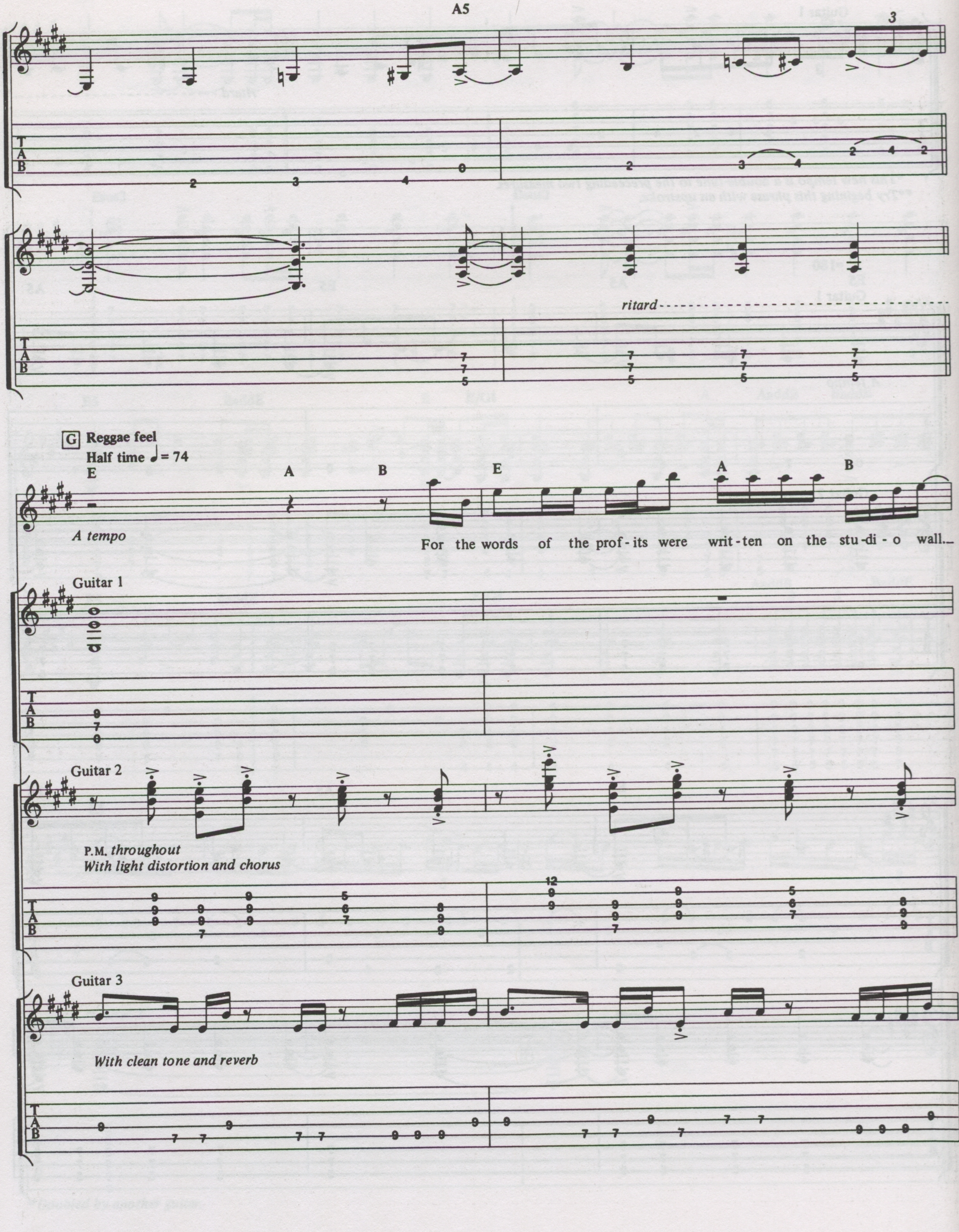


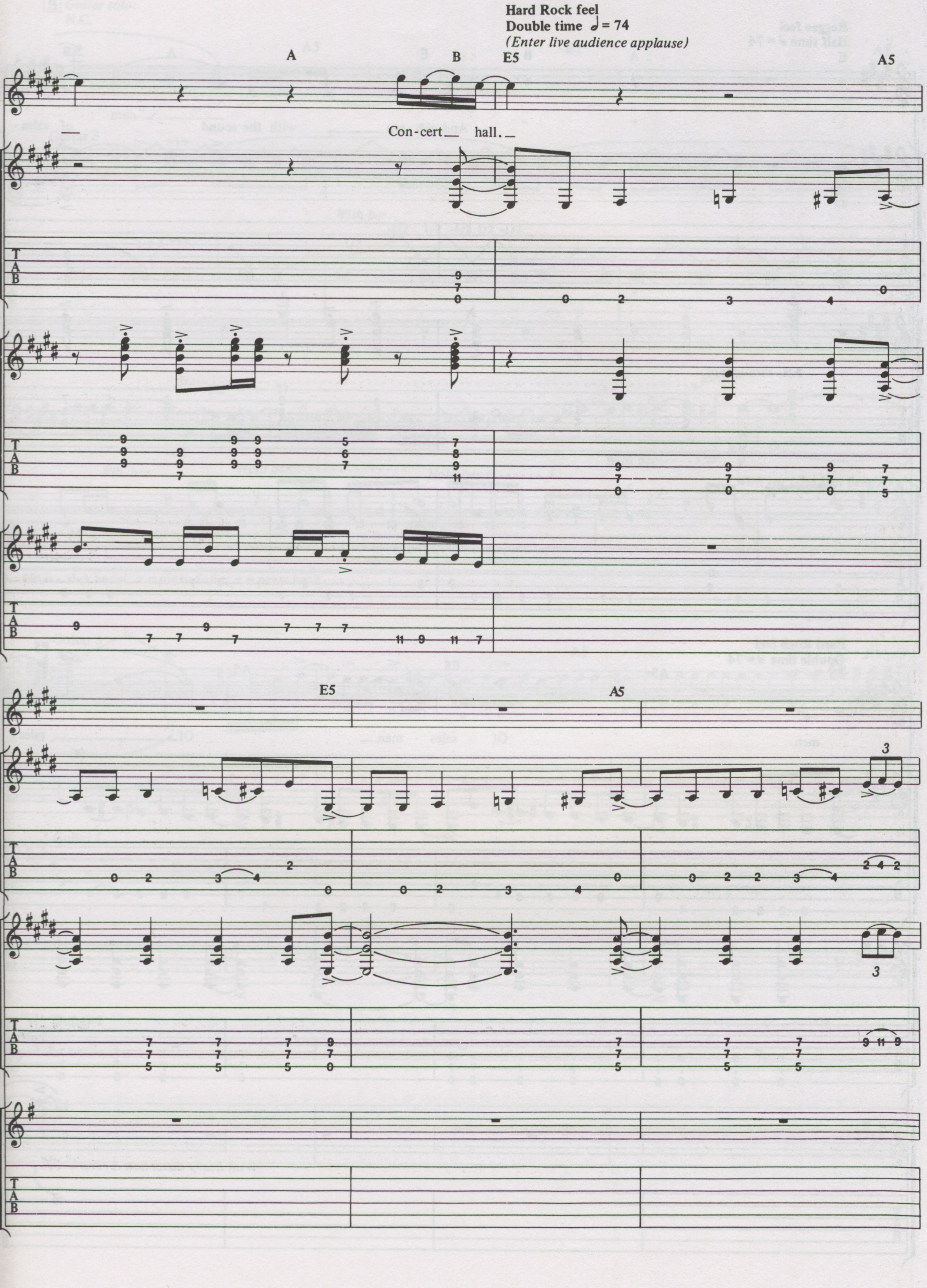
*Doubled by another guitar.

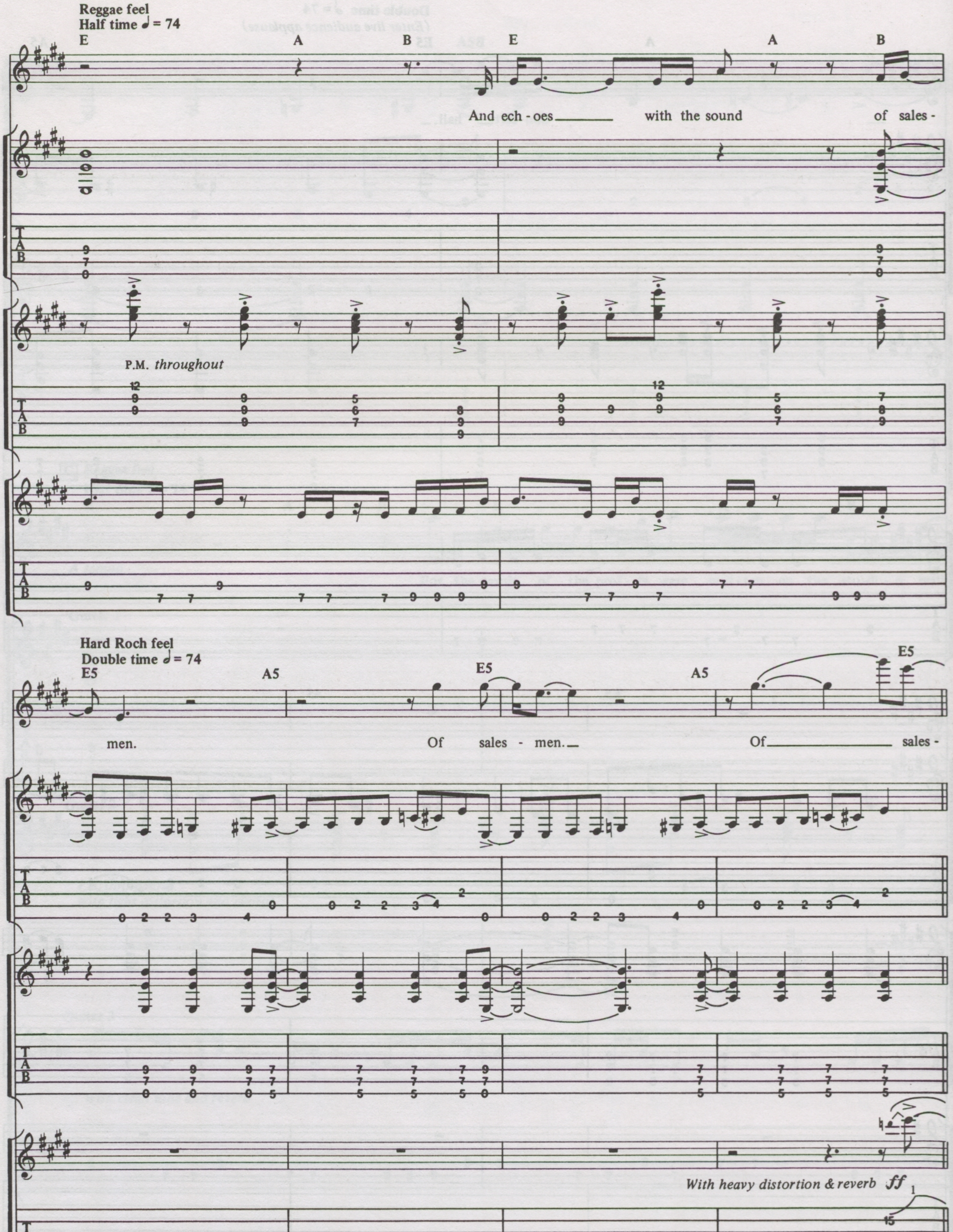


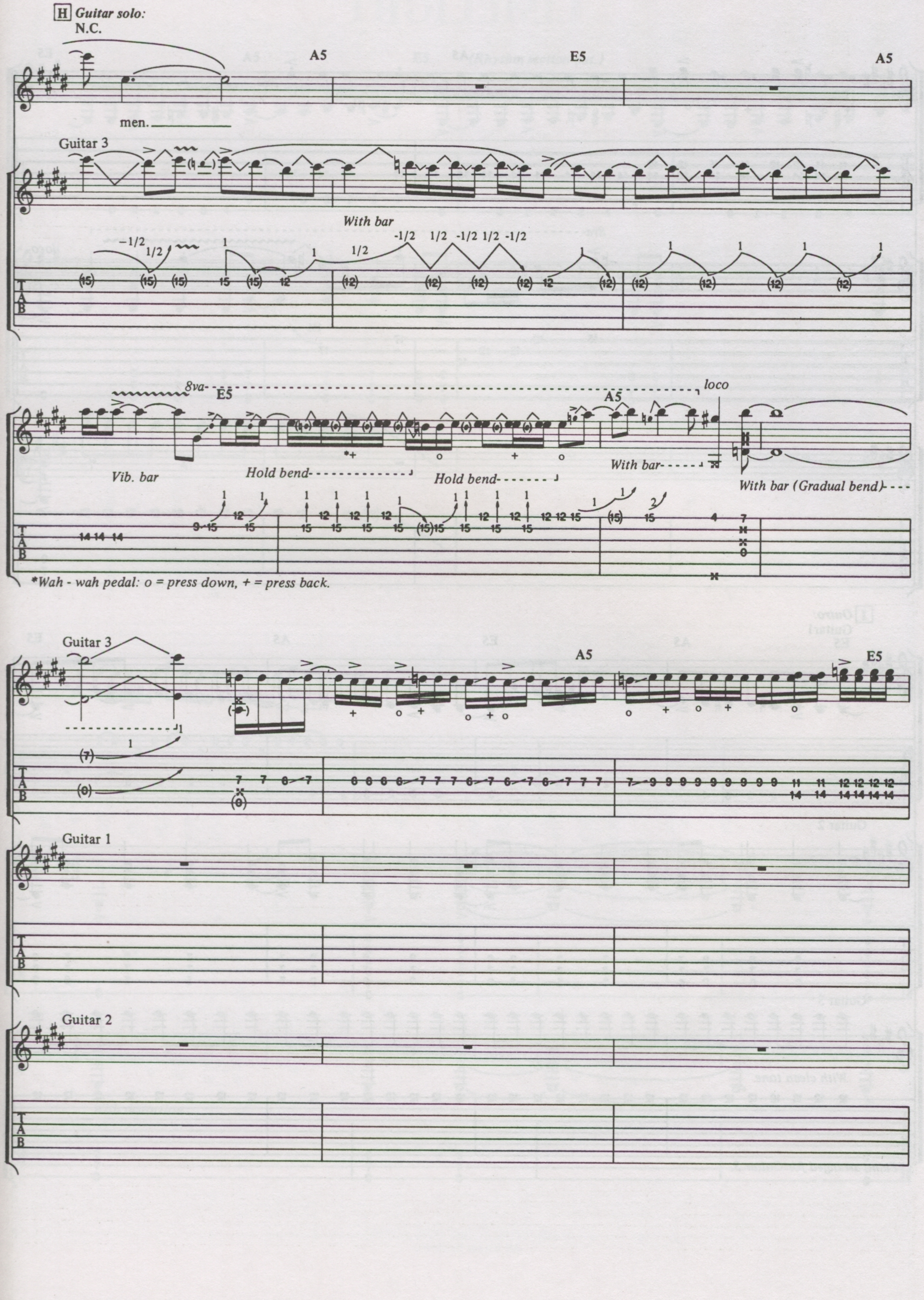
*This new tempo is a double-time to the preceeding two measures.
**Try begining this phrase with an upstroke.

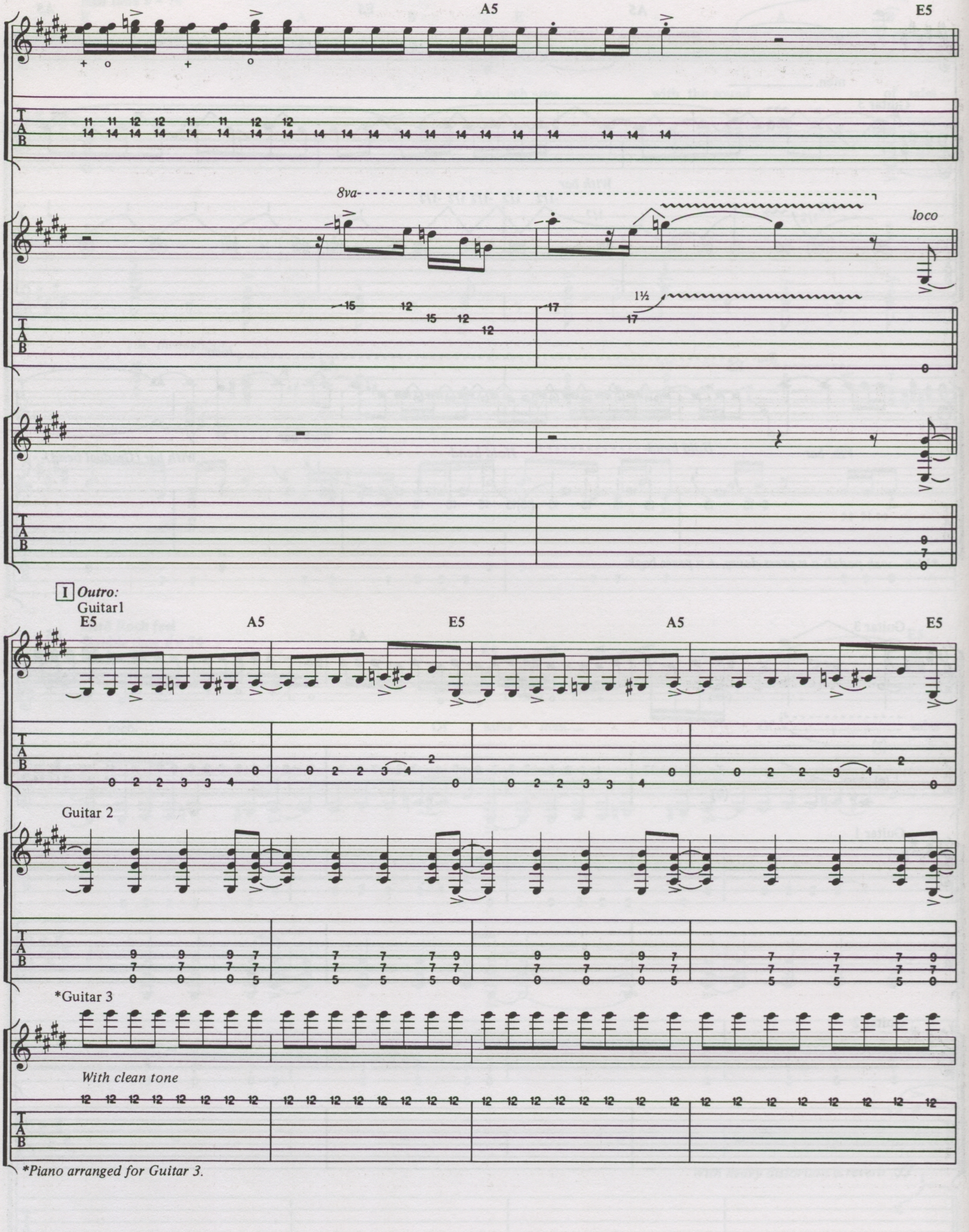



A5
ritard
G
Reggae feel
Half time ♩= 74
E
A
B
E
A
B
A tempo
For the words of the prof-its were writ-ten on the stu-di-o wall...
Guitar 1
Guitar 2
P.M. throughout
With light distortion and chorus
Guitar 3
With clean tone and reverb

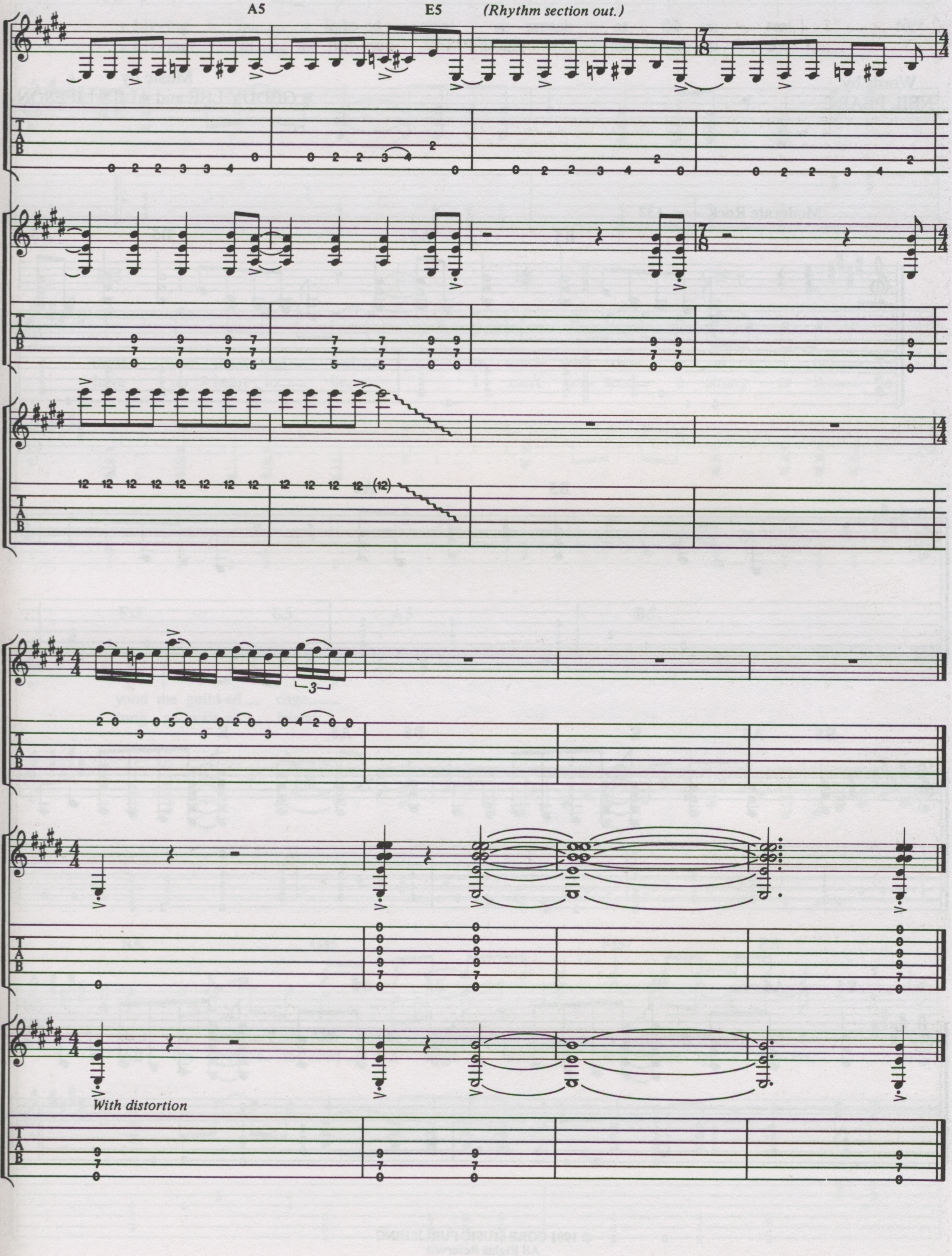

Hard Rock feel
Double time ♩ = 74
(Enter live audience applause)
A
B
E5
A5
Con-cert__ hall.__
E5
A5


Reggae feel
Half time ♩ = 74
E A B E A A B
And ech - oes with the sound of sales -
P.M. throughout
Hard Roch feel
Double time 𝅗𝅥 = 74
E5 A5 E5 A5 E5
men. Of sales - men. Of sales -
With heavy distortion & reverb ff


H Guitar solo:
N.C.
A5
E5
A5
men.
Guitar 3
With bar
-1/2
1/2
8va
loco
Vib. bar
Hold bend
Hold bend
With bar
With bar (Gradual bend)
*Wah - wah pedal: o = press down, + = press back.
Guitar 3
A5
E5
Guitar 1
Guitar 2
T
A
B



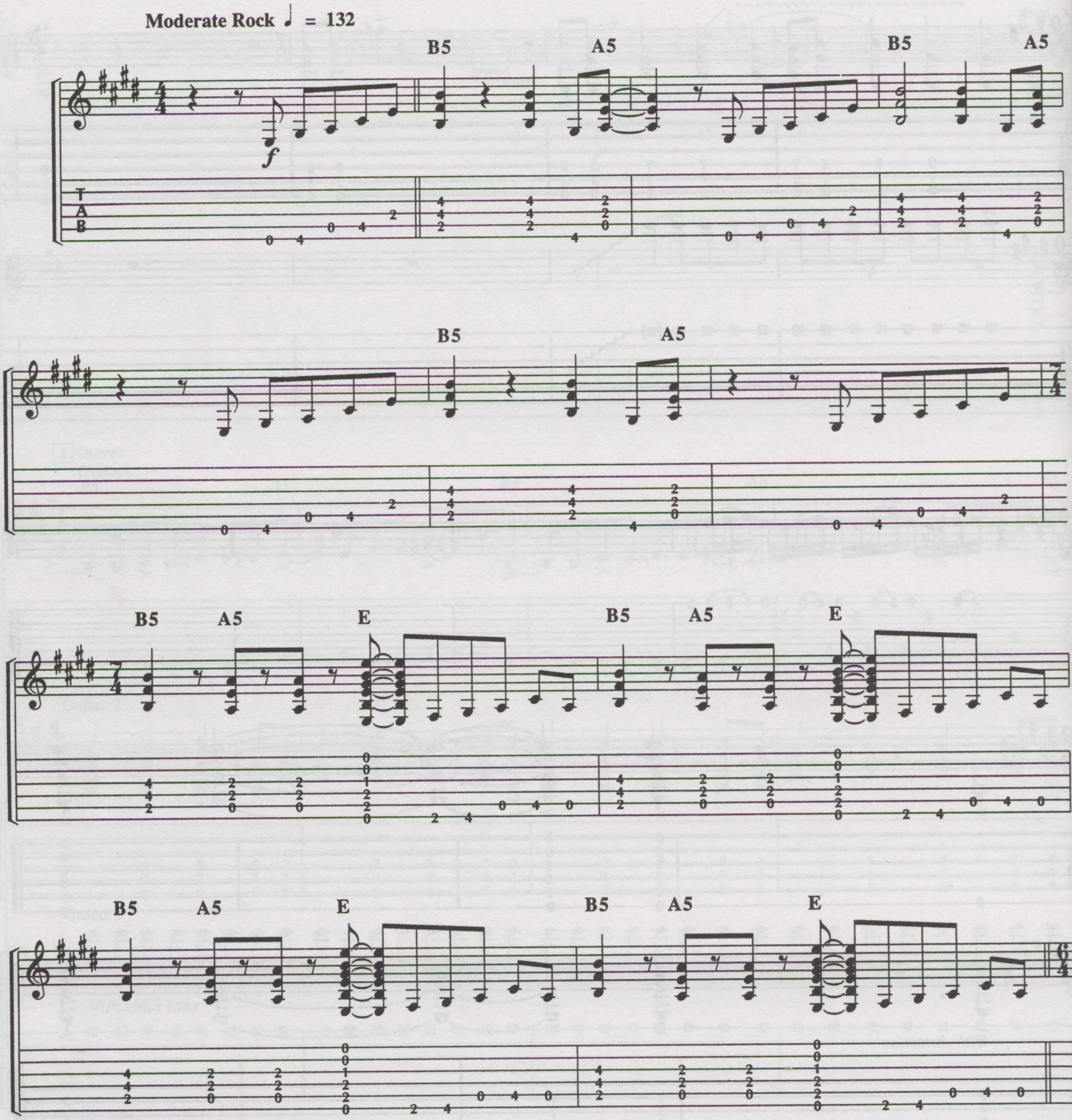
*Piano arranged for Guitar 3.


A5
E5
(Rhythm section out.)
With distortion

LIMELIGHT

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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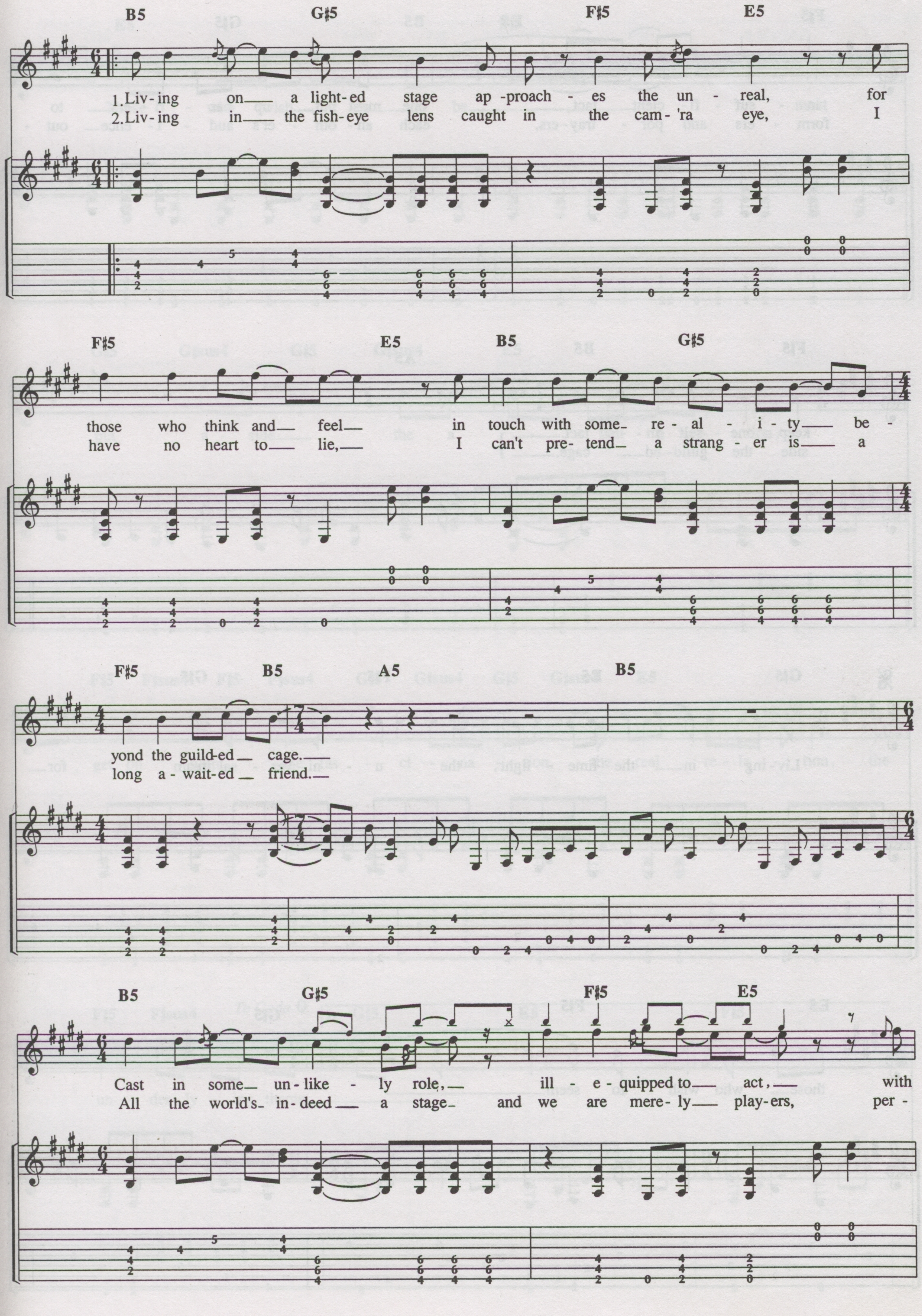
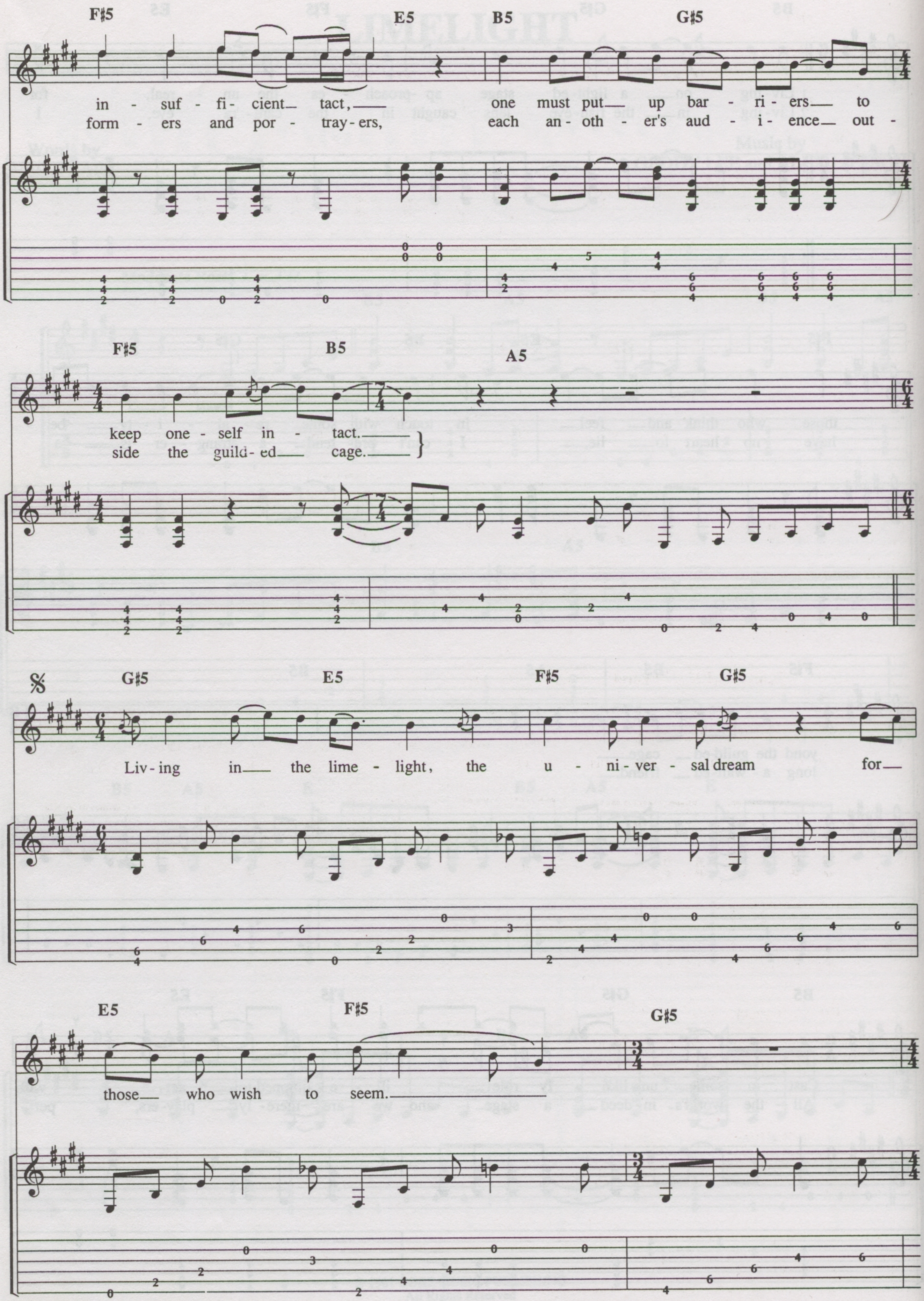
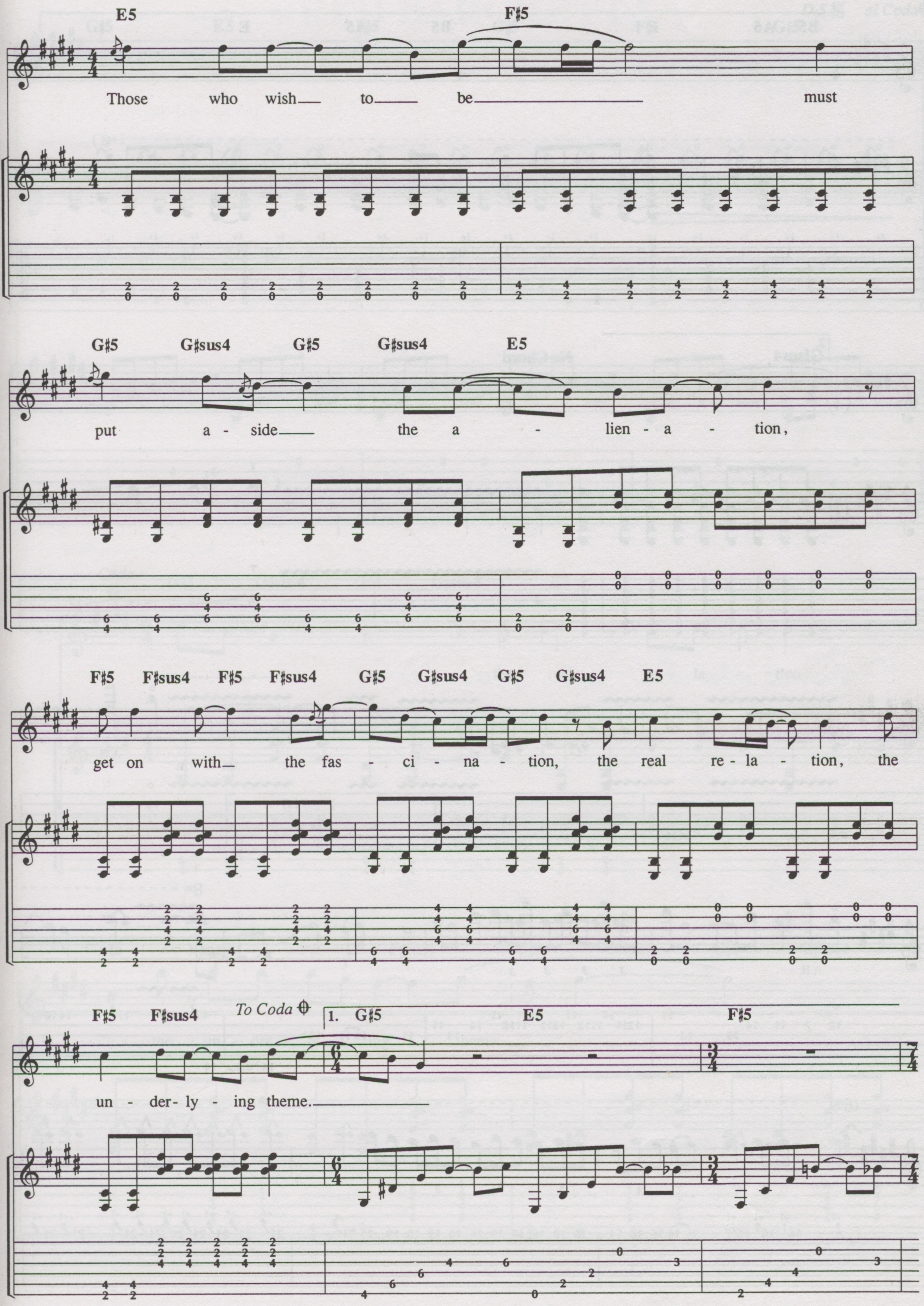
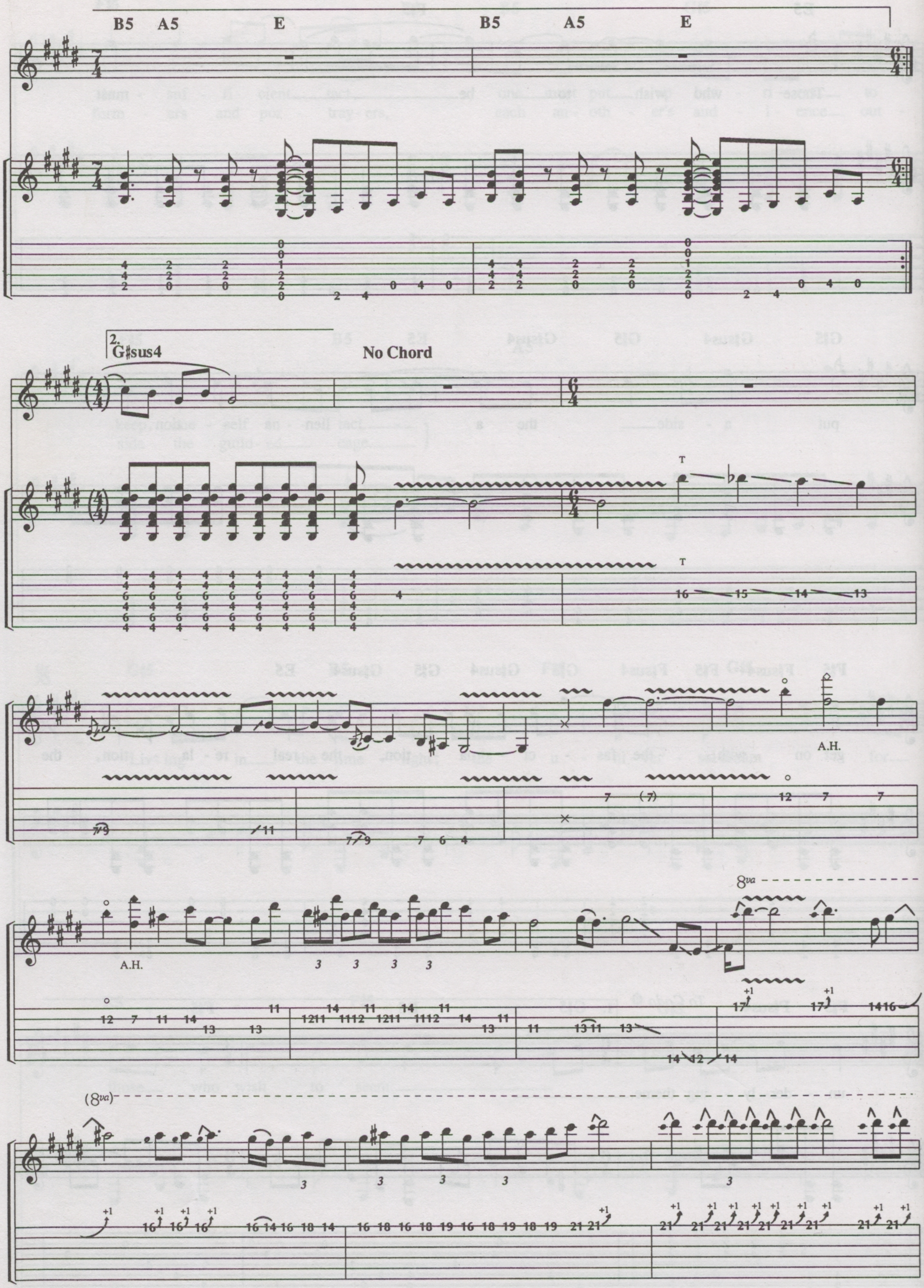
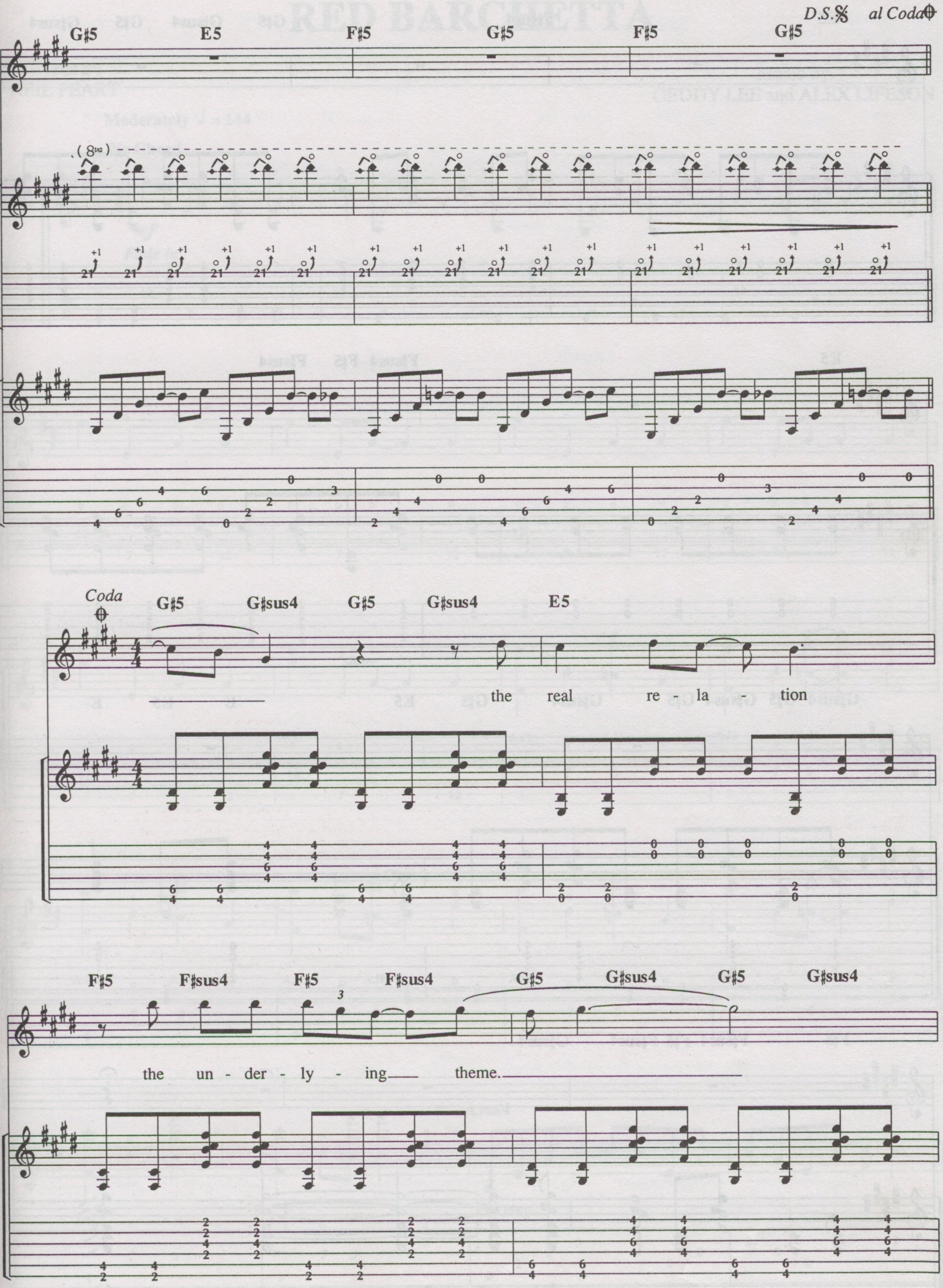
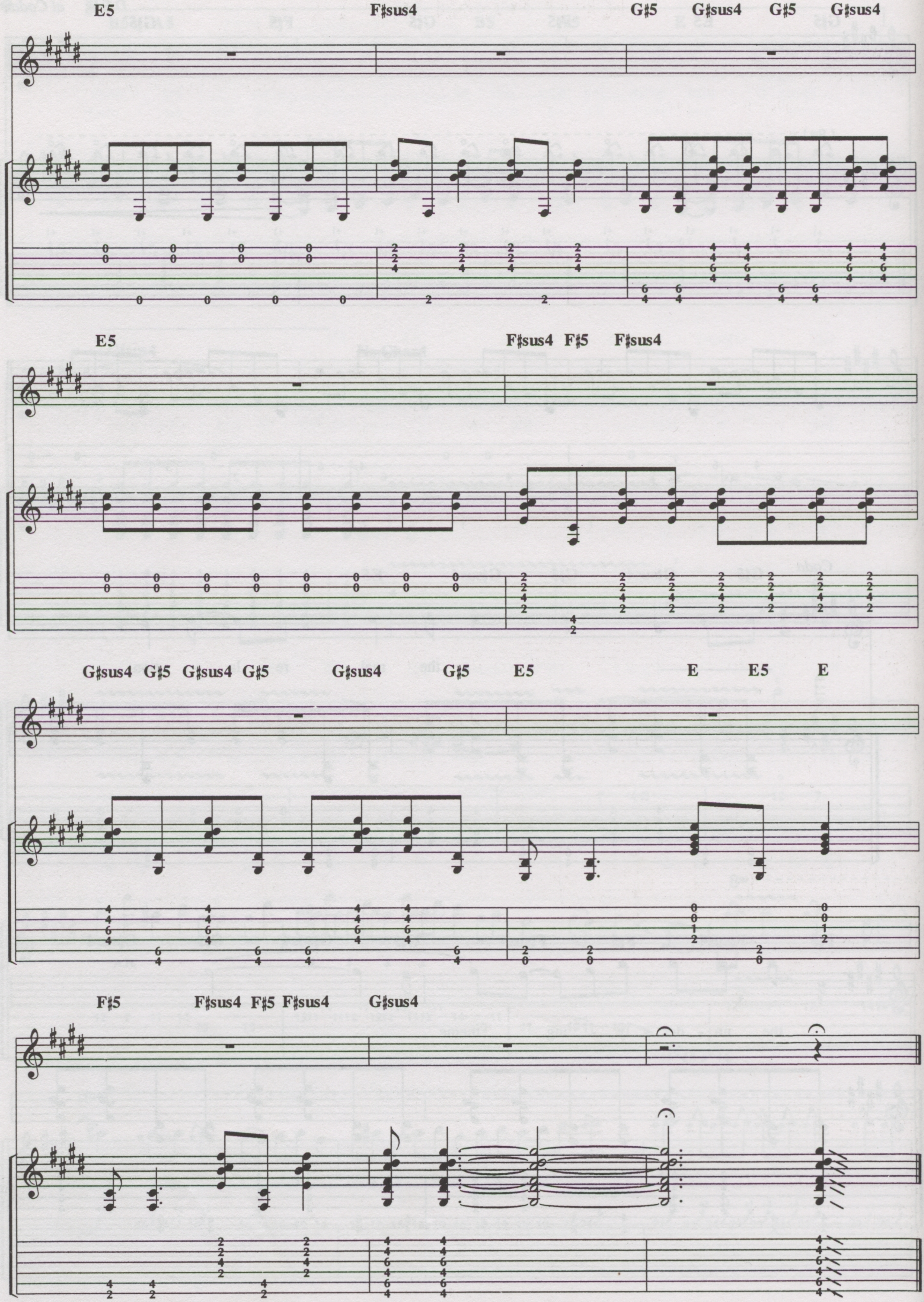

B5 G♯5 F♯5 E5
1. Liv - ing on a light - ed stage ap - proach - es the un - real, for
2. Liv - ing in the fish - eye lens caught in the cam - 'ra eye, I
F♯5 E5 B5 G♯5
those who think and feel in touch with some - re - al - i - ty be -
have no heart to lie, I can't pre - tend a strang - er is a
F♯5 B5 A5 B5
yond the guild - ed cage.
long a - wait - ed friend.
B5 G♯5 F♯5 E5
Cast in some un - like - ly role, ill - e - quipped to act, with
All the world's in - deed a stage and we are mere - ly play - ers, per -


F♯5
E5
B5
G♯5
in - suf - fi - cient tact, one must put up bar - ri - ers to
form - ers and por - tray-ers, each an - oth - er's aud - i - ence out -
F♯5
B5
A5
keep one - self in - tact.
side the guild - ed cage.
G♯5
E5
F♯5
G♯5
Liv - ing in the lime - light, the u - ni - ver - sal dream for
E5
F♯5
G♯5
those who wish to seem.


E5
F♯5
Those who wish to be must
G♯5 G♯sus4 G♯5 G♯sus4 E5
put a - side the a - lien - a - tion,
F♯5 F♯sus4 F♯5 F♯sus4 G♯5 G♯sus4 G♯5 G♯sus4 E5
get on with the fas - ci - na - tion, the real re - la - tion, the
F♯5 F♯sus4
To Coda
1. G♯5
E5
F♯5
un - der - ly - ing theme.


B5
A5
E
B5
A5
E
2.
G♯sus4
No Chord
T
A.H.
A.H.
8va
(8va)

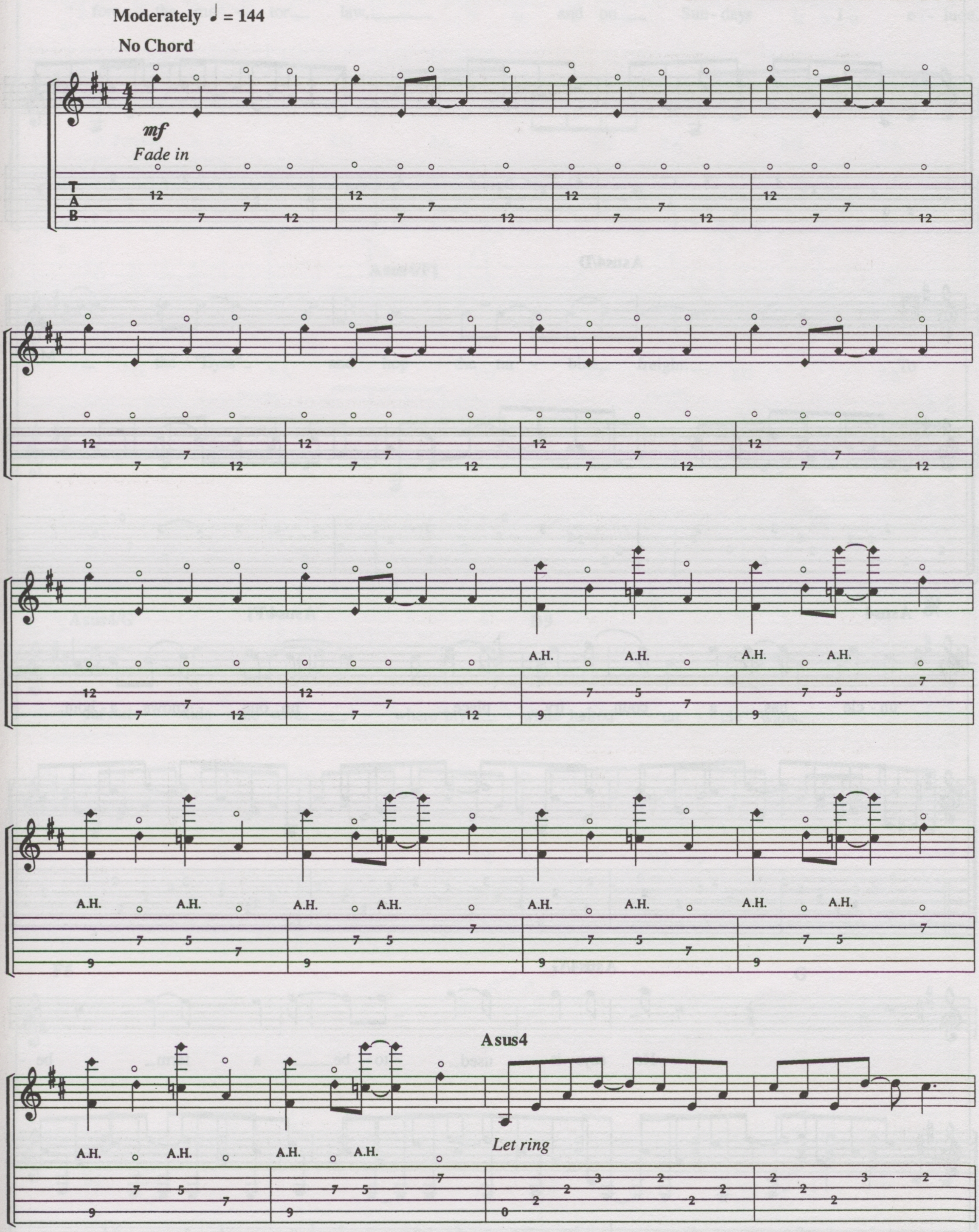

D.S. al Coda
G♯5 E5 F♯5 G♯5 F♯5 G♯5
(8va)
Coda
G♯5 G♯sus4 G♯5 G♯sus4 E5
the real re - la tion
F♯5 F♯sus4 F♯5 F♯sus4 G♯5 G♯sus4 G♯5 G♯sus4
the un - der - ly - ing theme.


E5
F♯sus4
G♯5
G♯sus4
G♯5
G♯sus4
E5
F♯sus4
F♯5
F♯sus4
G♯sus4
G♯5
G♯sus4
G♯5
G♯sus4
G♯5
E5
E
E5
E
F♯5
F♯sus4
F♯5
F♯sus4
G♯sus4

RED BARCHETTA

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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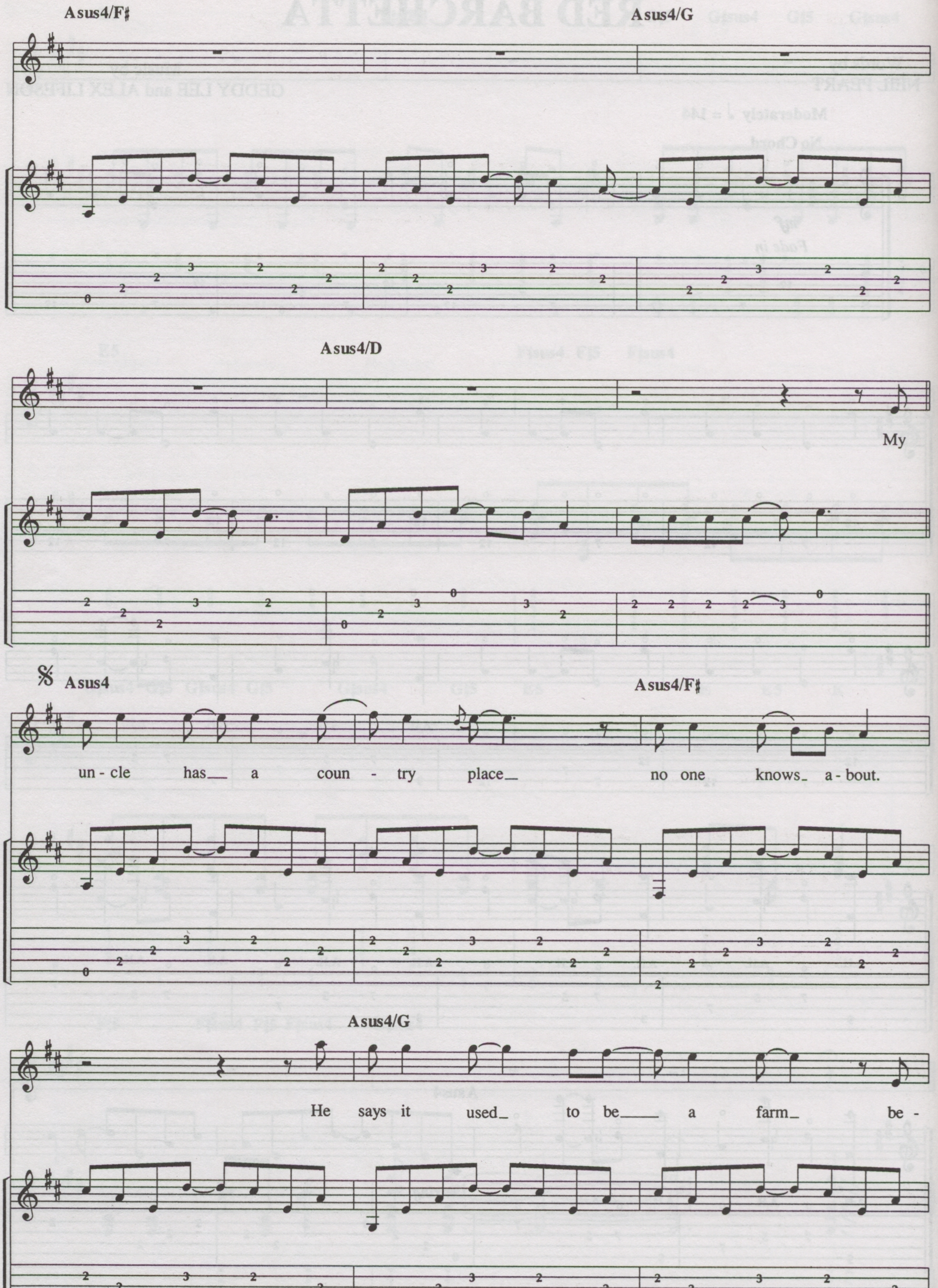
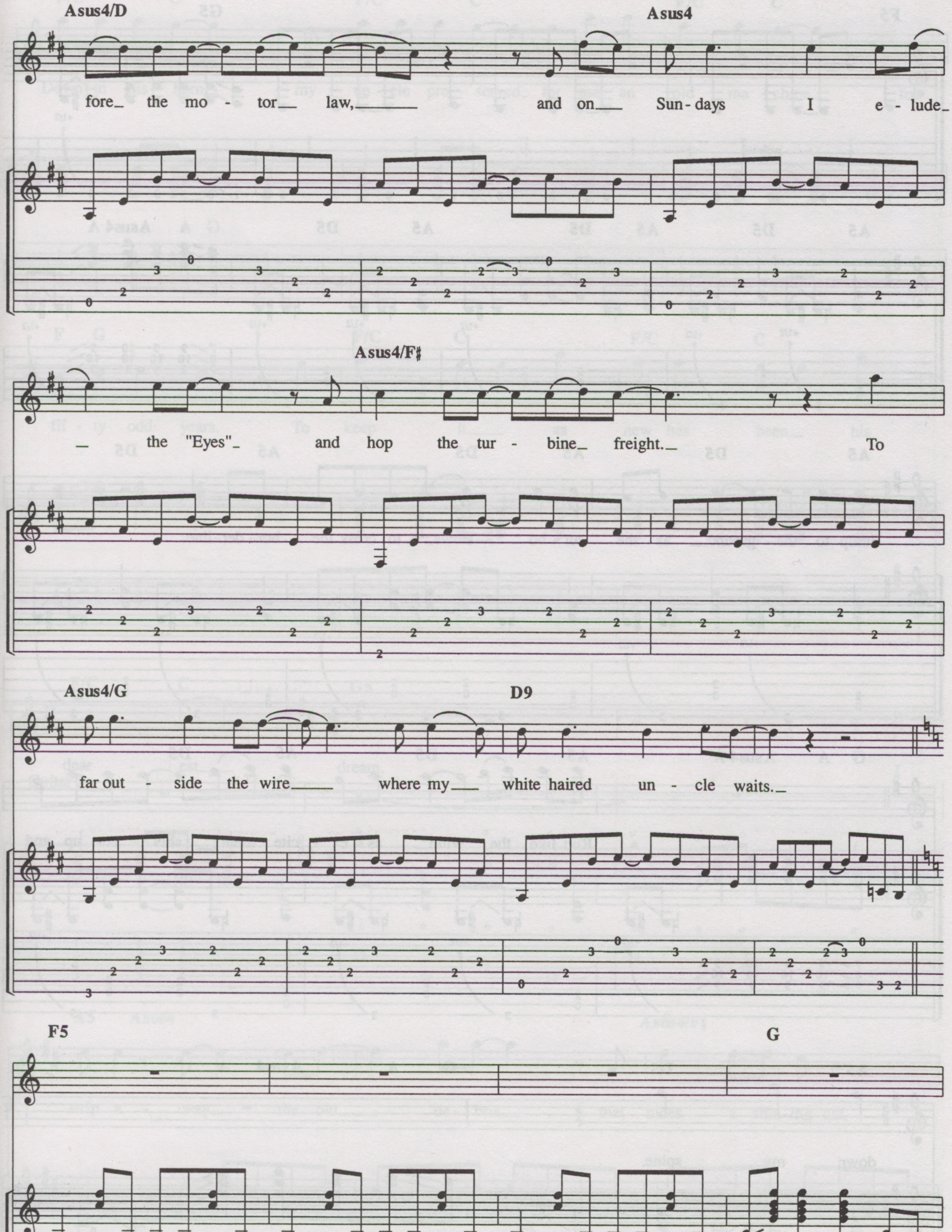
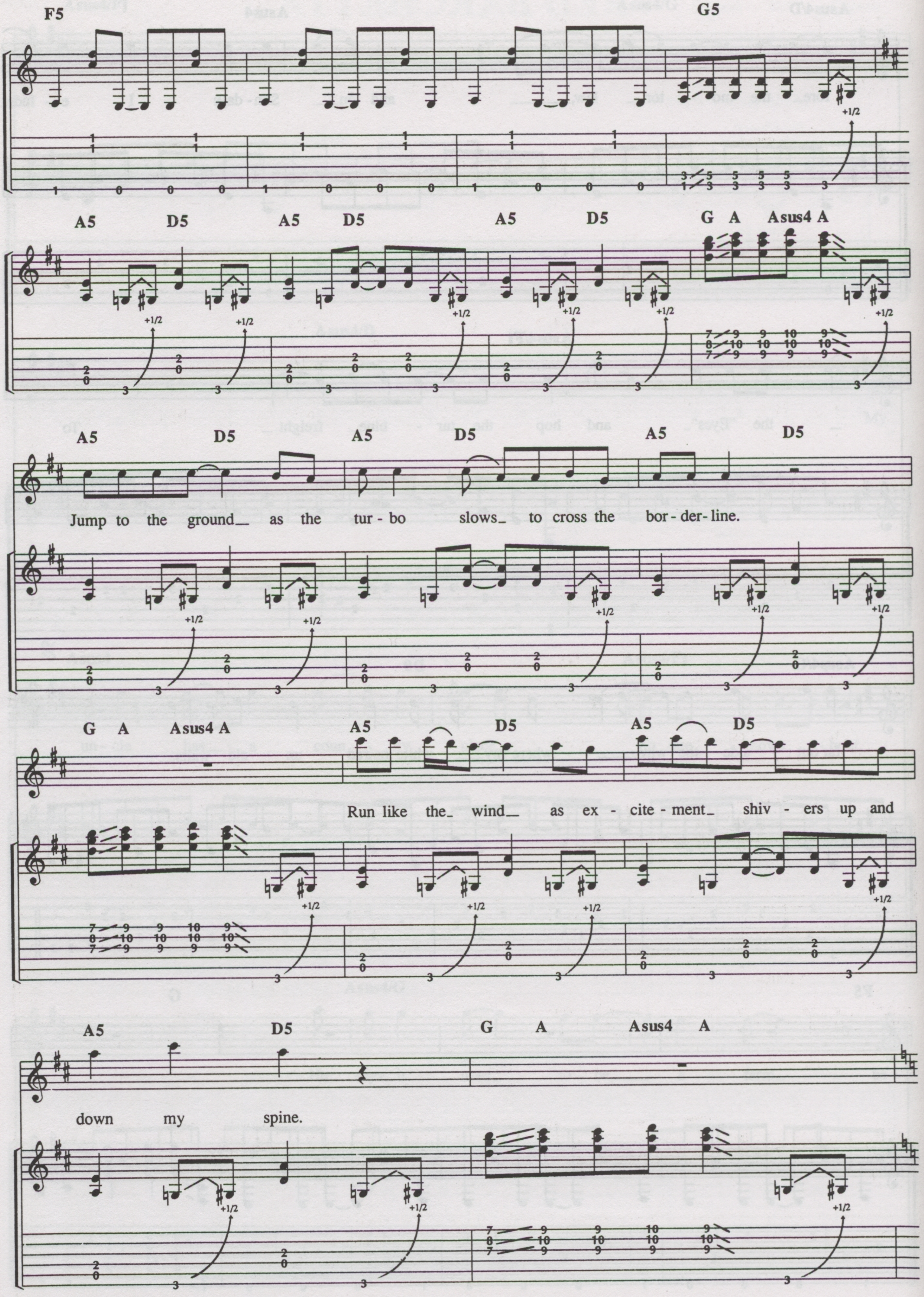
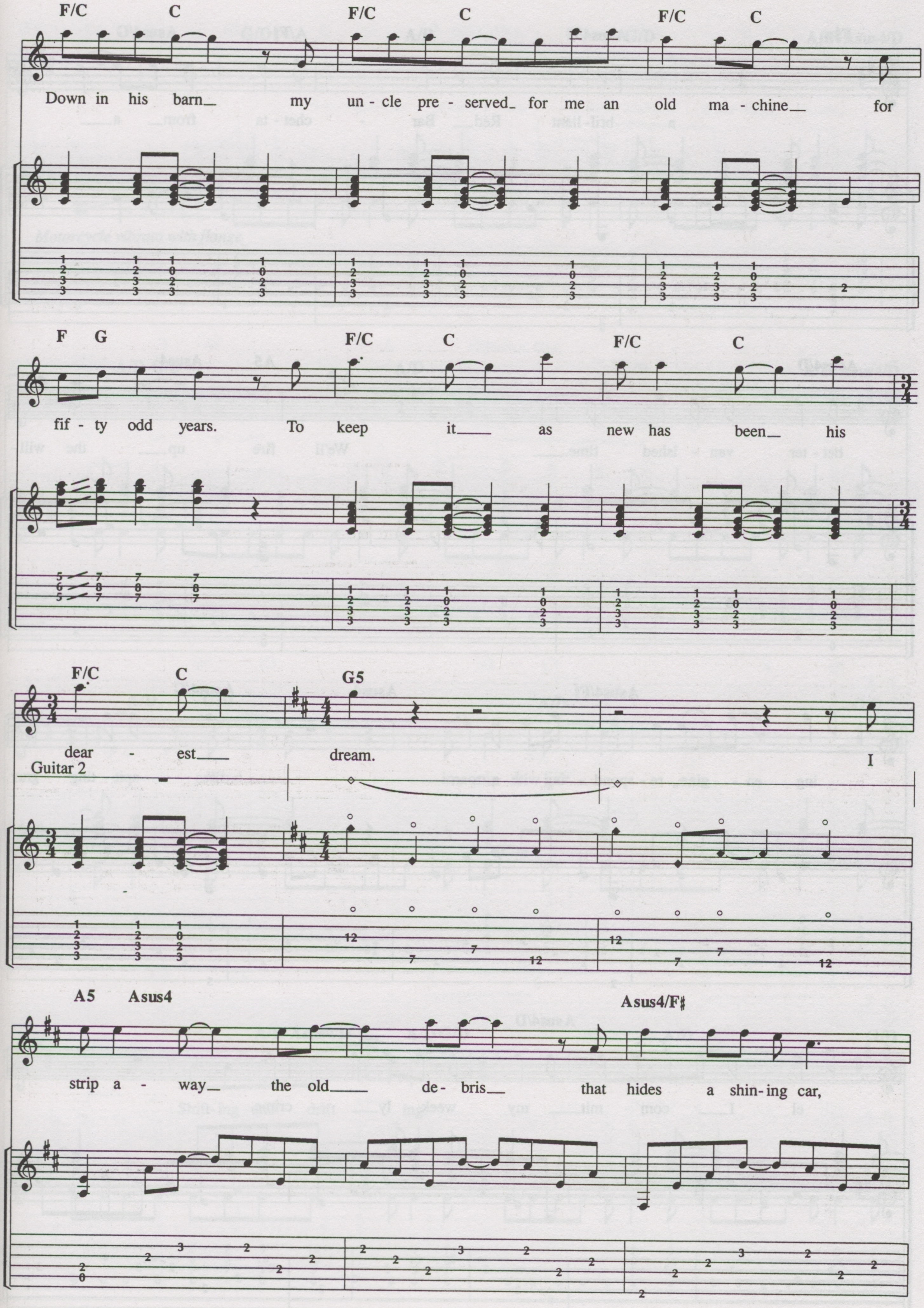
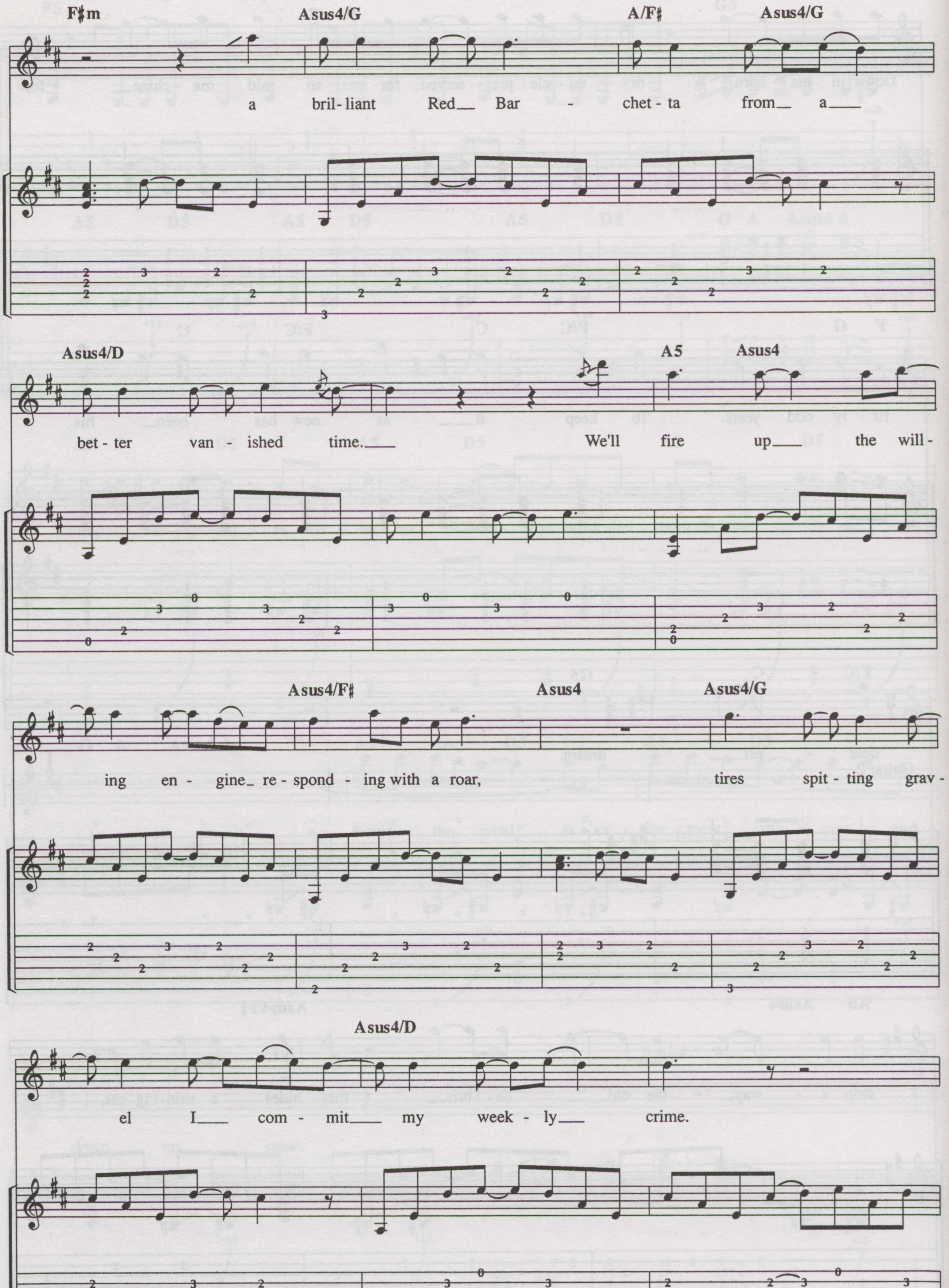


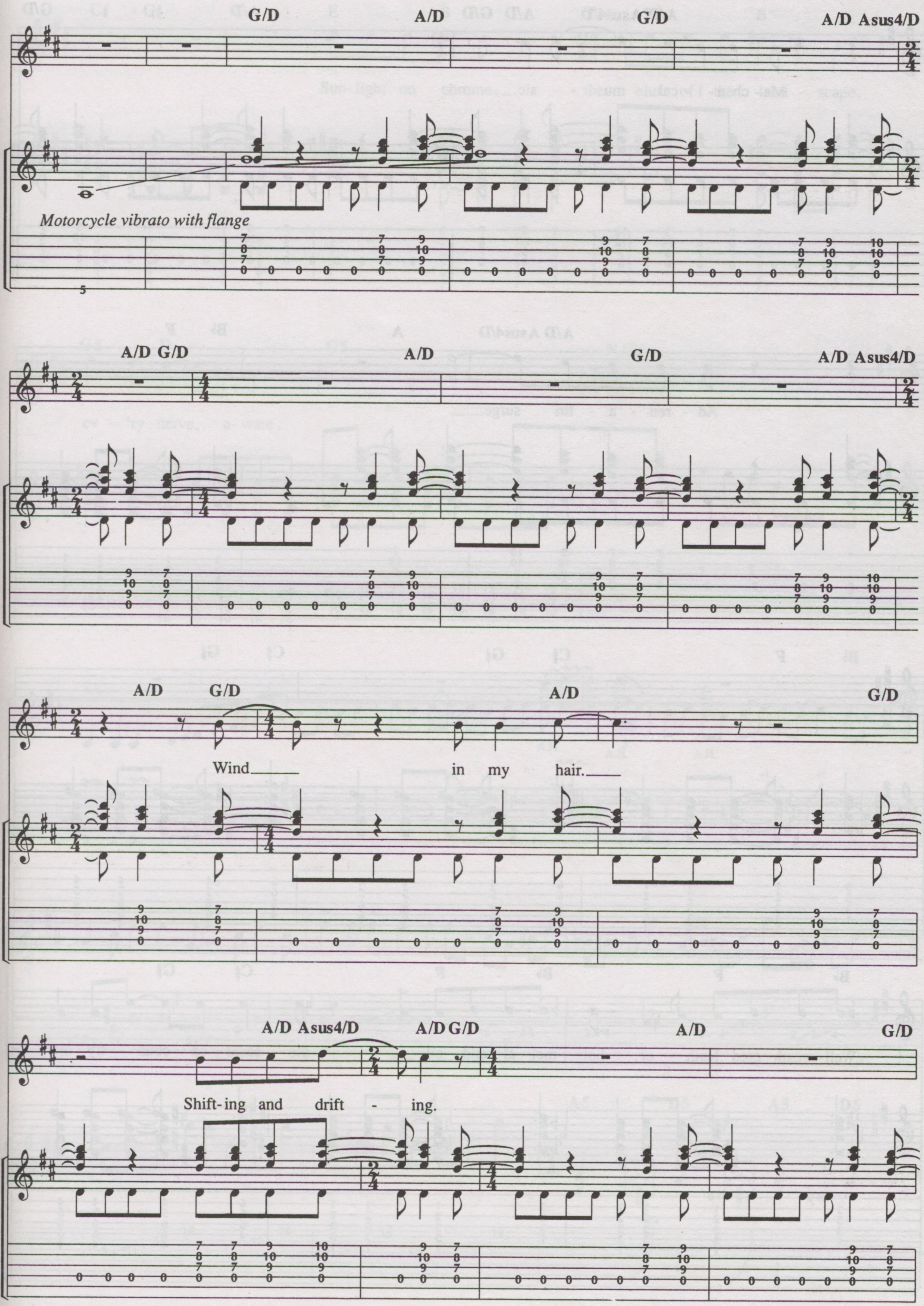
Asus4/F♯
Asus4/G
Asus4/D
My
Asus4
Asus4/F♯
un - cle has a coun - try place no one knows a - bout.
Asus4/G
He says it used to be a farm be -

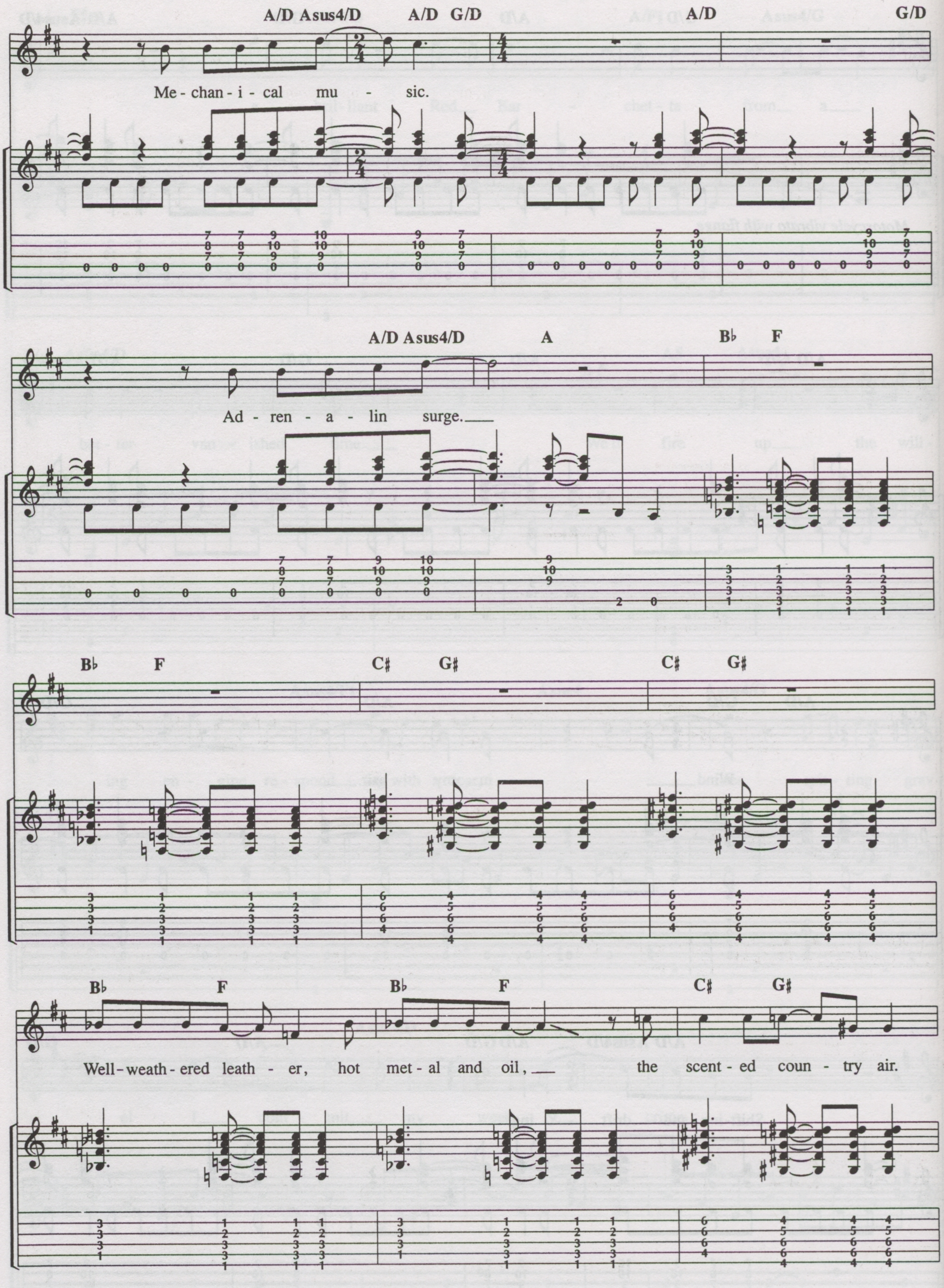

Asus4/D
Asus4
fore_ the mo - tor_ law,___ and on__ Sun-days I e - lude_
Asus4/F♯
_ the "Eyes"_ and hop the tur - bine_ freight._ To
Asus4/G
D9
far out - side the wire___ where my__ white haired un - cle waits._
F5
G

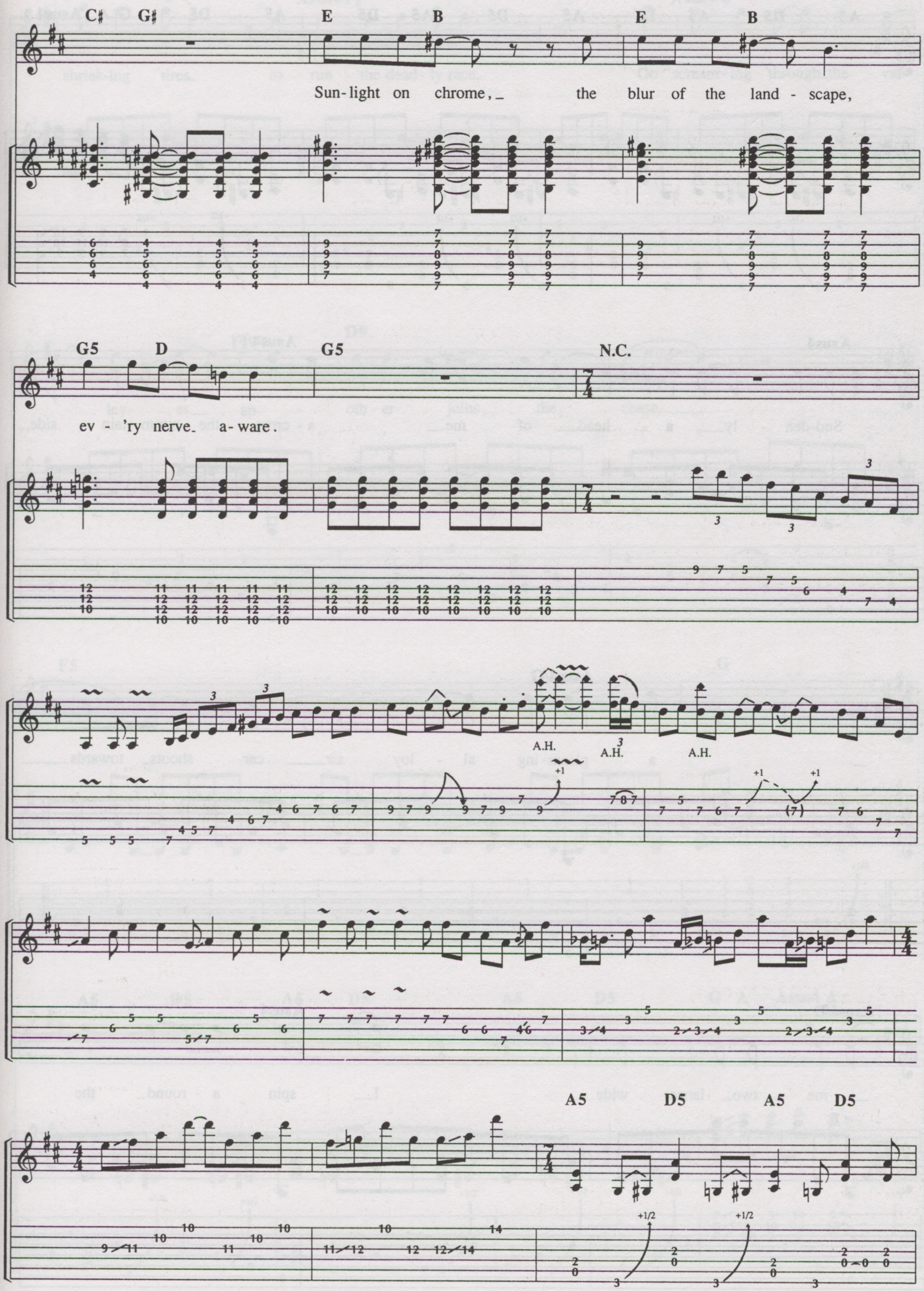

F5
G5
A5 D5 A5 D5 A5 D5 G A Asus4 A
A5 D5 A5 D5 A5 D5
Jump to the ground_ as the tur - bo slows_ to cross the bor - der - line.
G A Asus4 A A5 D5 A5 D5
Run like the_ wind_ as ex - cite - ment_ shiv - ers up and
A5 D5 G A Asus4 A
down my spine.

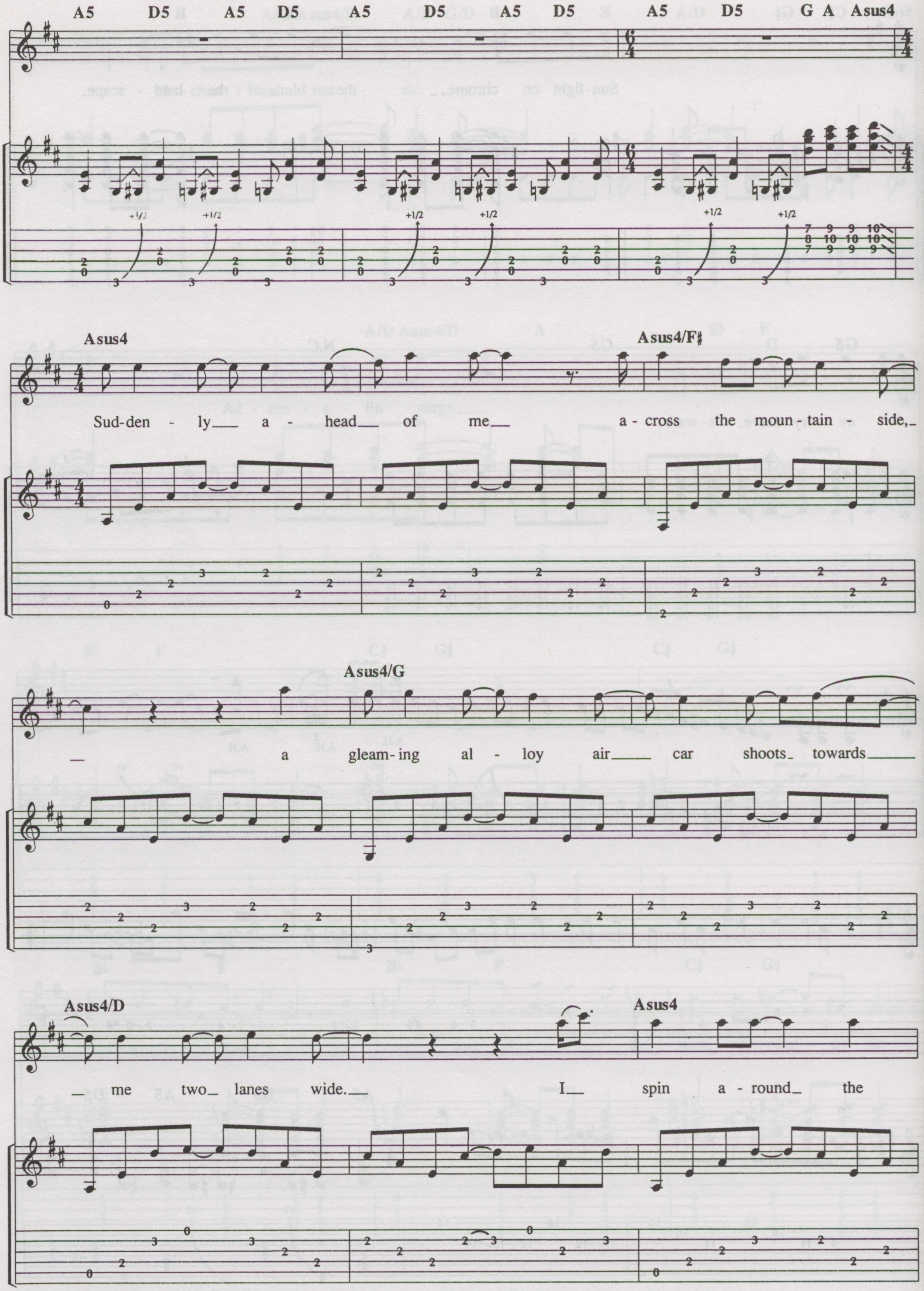

F/C C F/C C F/C C
Down in his barn my uncle pre - served for me an old ma - chine for
F G F/C C F/C C
fif - ty odd years. To keep it as new has been his
F/C C G5
dear - est dream. I
Guitar 2
A5 Asus4 Asus4/F♯
strip a - way the old de - bris that hides a shin - ing car,

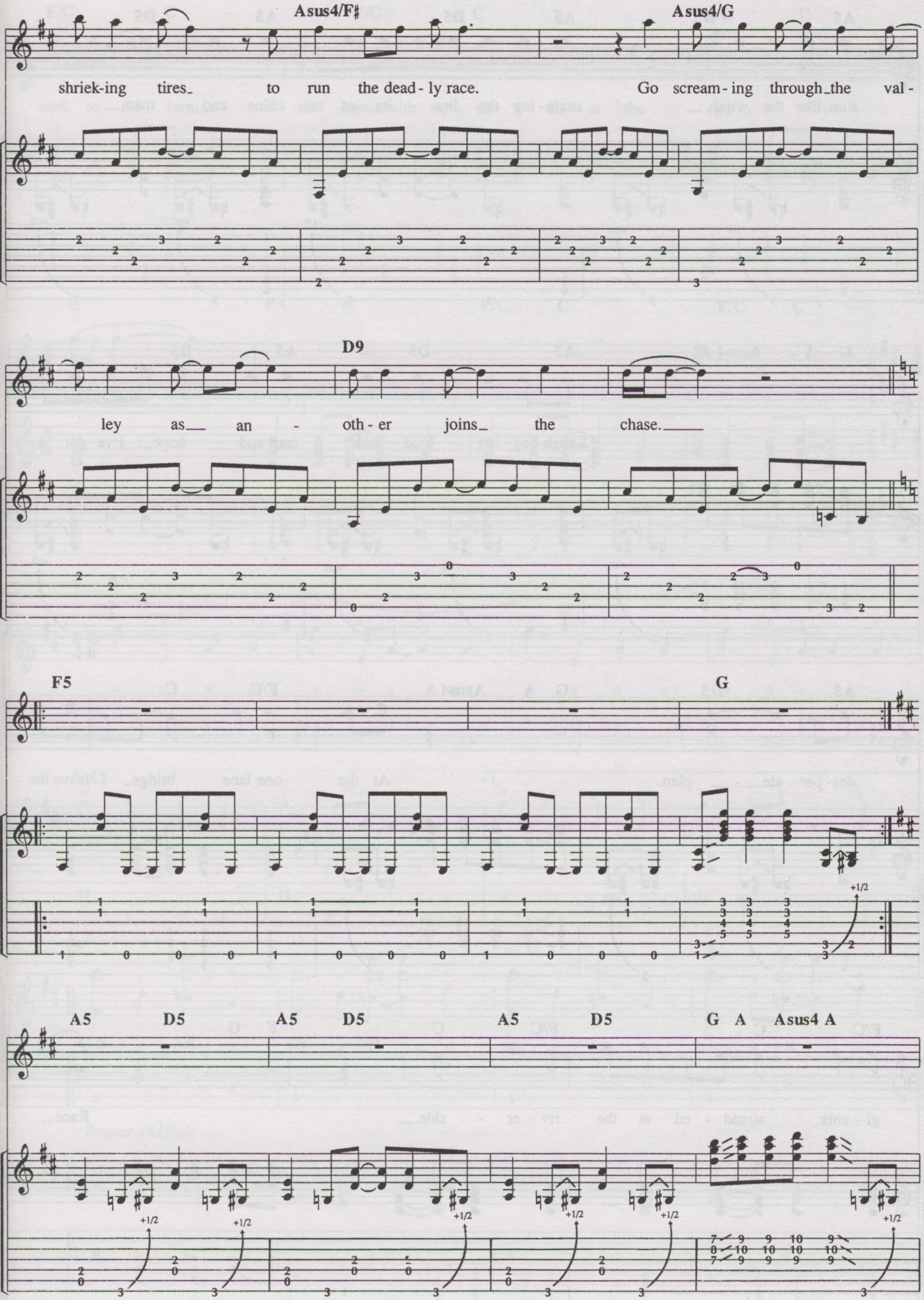

F♯m
Asus4/G
A/F♯
Asus4/G
a bril - liant Red__ Bar - chet - ta from__ a___
Asus4/D
A5
Asus4
bet - ter van - ished time.___ We'll fire up___ the will -
Asus4/F♯
Asus4
Asus4/G
ing en - gine_ re - spond - ing with a roar, tires spit - ting grav -
Asus4/D
el I___ com - mit___ my week - ly___ crime.

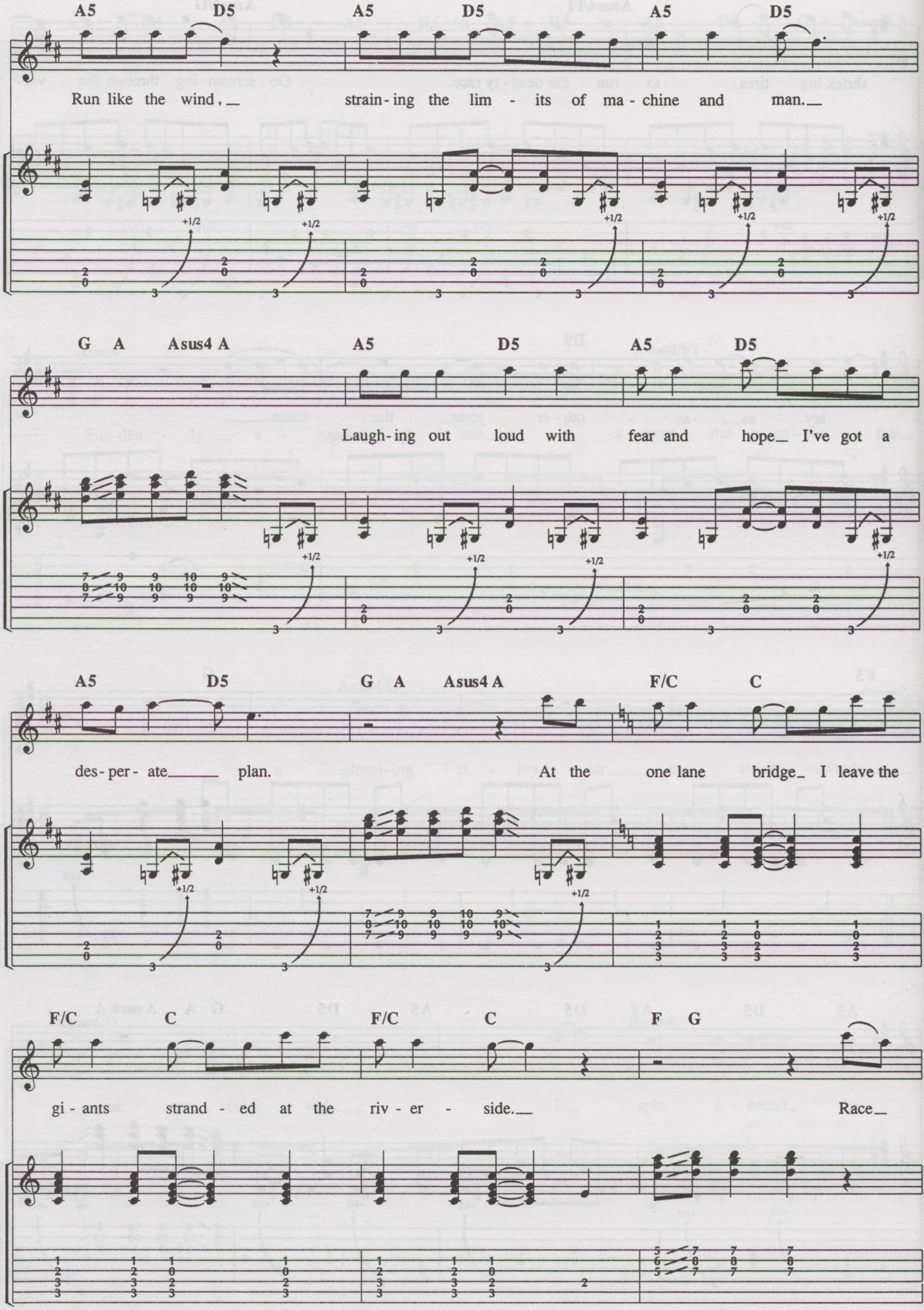

G/D
A/D
G/D
A/D Asus4/D
Motorcycle vibrato with flange
A/D G/D
A/D
G/D
A/D Asus4/D
A/D
G/D
Wind in my hair.
A/D
G/D
A/D Asus4/D
A/D G/D
A/D
G/D
Shift-ing and drift - ing.

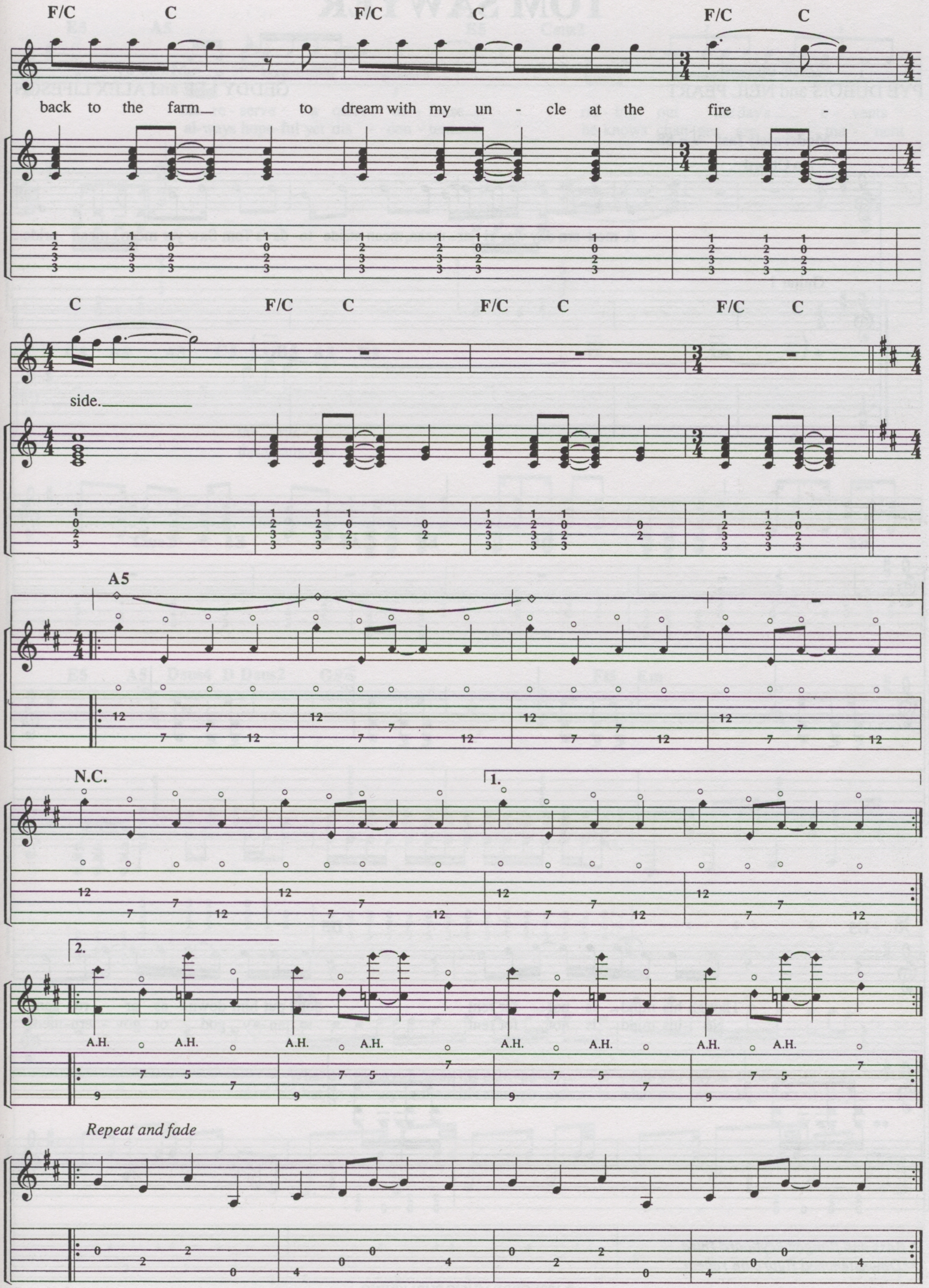

A/D Asus4/D A/D G/D A/D Asus4/G G/D
Me - chan - i - cal mu - sic.
A/D Asus4/D A B♭ F
Ad - ren - a - lin surge.
B♭ F C♯ G♯ C♯ G♯
B♭ F B♭ F C♯ G♯
Well - weath - ered leath - er, hot met - al and oil, the scent - ed coun - try air.


C♯ G♯ E B E B
Sun-light on chrome, the blur of the land-scape,
G5 D G5 N.C.
ev-'ry nerve a-ware.
A.H.
A.H.
A.H.
A5 D5 A5 D5


A5 D5 A5 D5 A5 D5 A5 D5 A5 D5 G A Asus4
Asus4
Sud-den - ly a - head of me a - cross the moun-tain - side,
Asus4/F♯
Asus4/G
a gleam-ing al - loy air car shoots towards
Asus4/D
me two lanes wide.
Asus4
I spin a - round the


Asus4/F♯
Asus4/G
shriek-ing tires_ to run the dead-ly race. Go scream-ing through_the val-
D9
ley as_ an - oth-er joins_ the chase.____
F5
G
A5 D5 A5 D5 A5 D5 G A Asus4 A

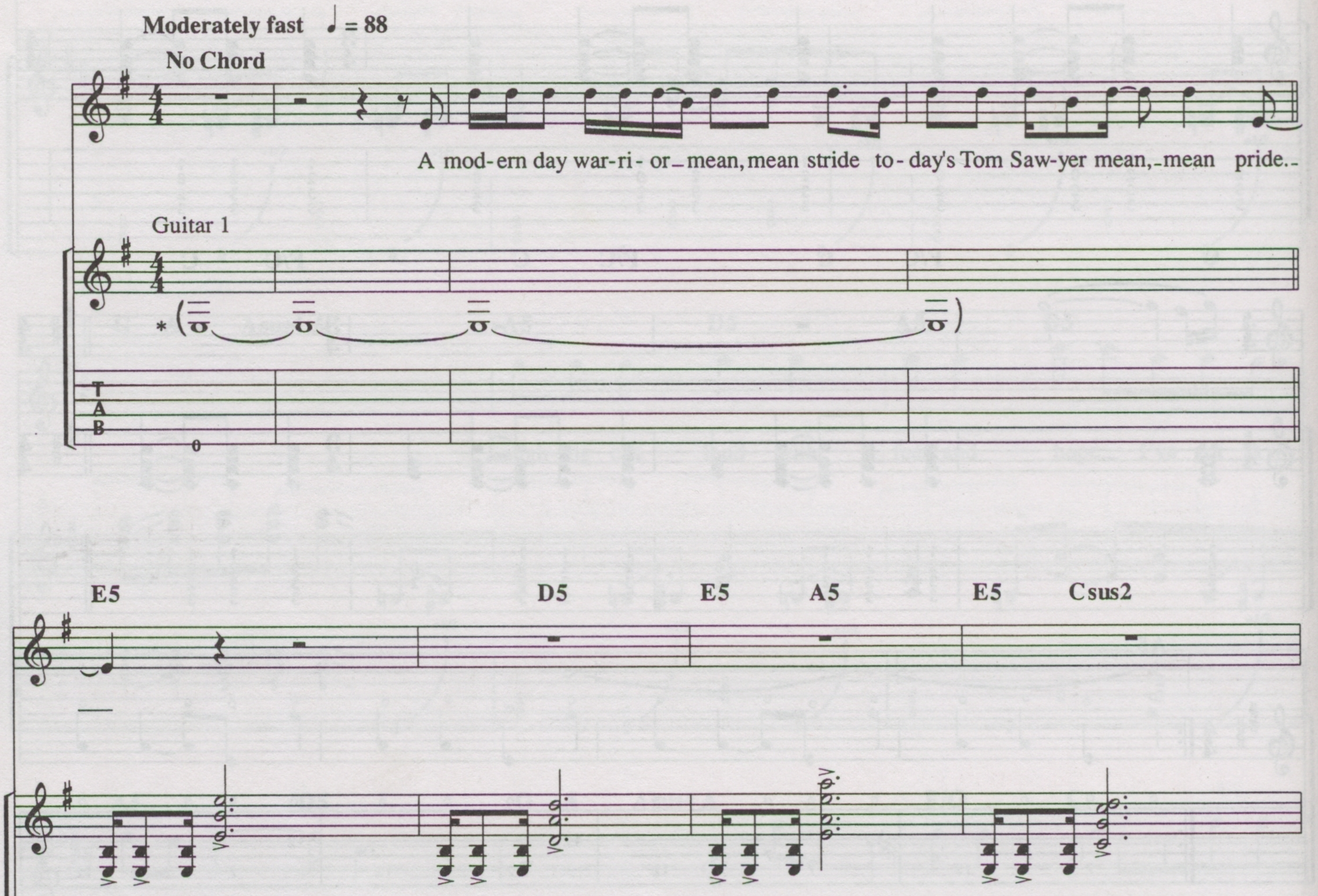

A5 D5 A5 D5 A5 D5
Run like the wind, strain-ing the lim - its of ma-chine and man.
G A Asus4 A A5 D5 A5 D5
Laugh-ing out loud with fear and hope I've got a
A5 D5 G A Asus4 A F/C C
des-per-ate plan. At the one lane bridge I leave the
F/C C F/C C F G
gi-ants strand - ed at the riv-er - side. Race
+1/2


F/C C F/C C F/C C
back to the farm to dream with my un - cle at the fire -
C F/C C F/C C F/C C
side.
A5
N.C.
1.
2.
A.H.
Repeat and fade

TOM SAWYER

Words by
PYE DUBOIS and NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



* *Bass and flanged keyboard Intro.*
***Downstemmed figure on repeat.*

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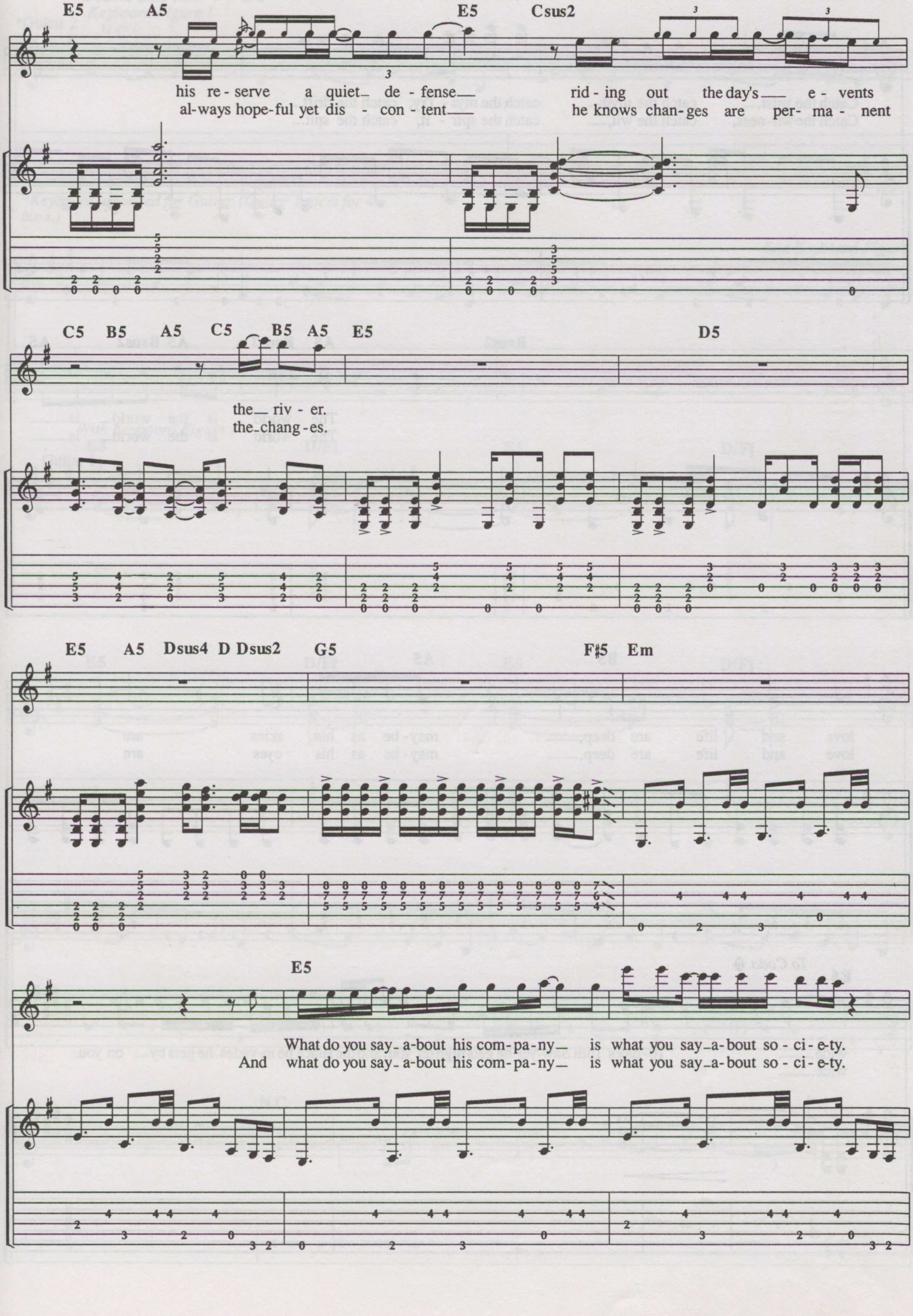
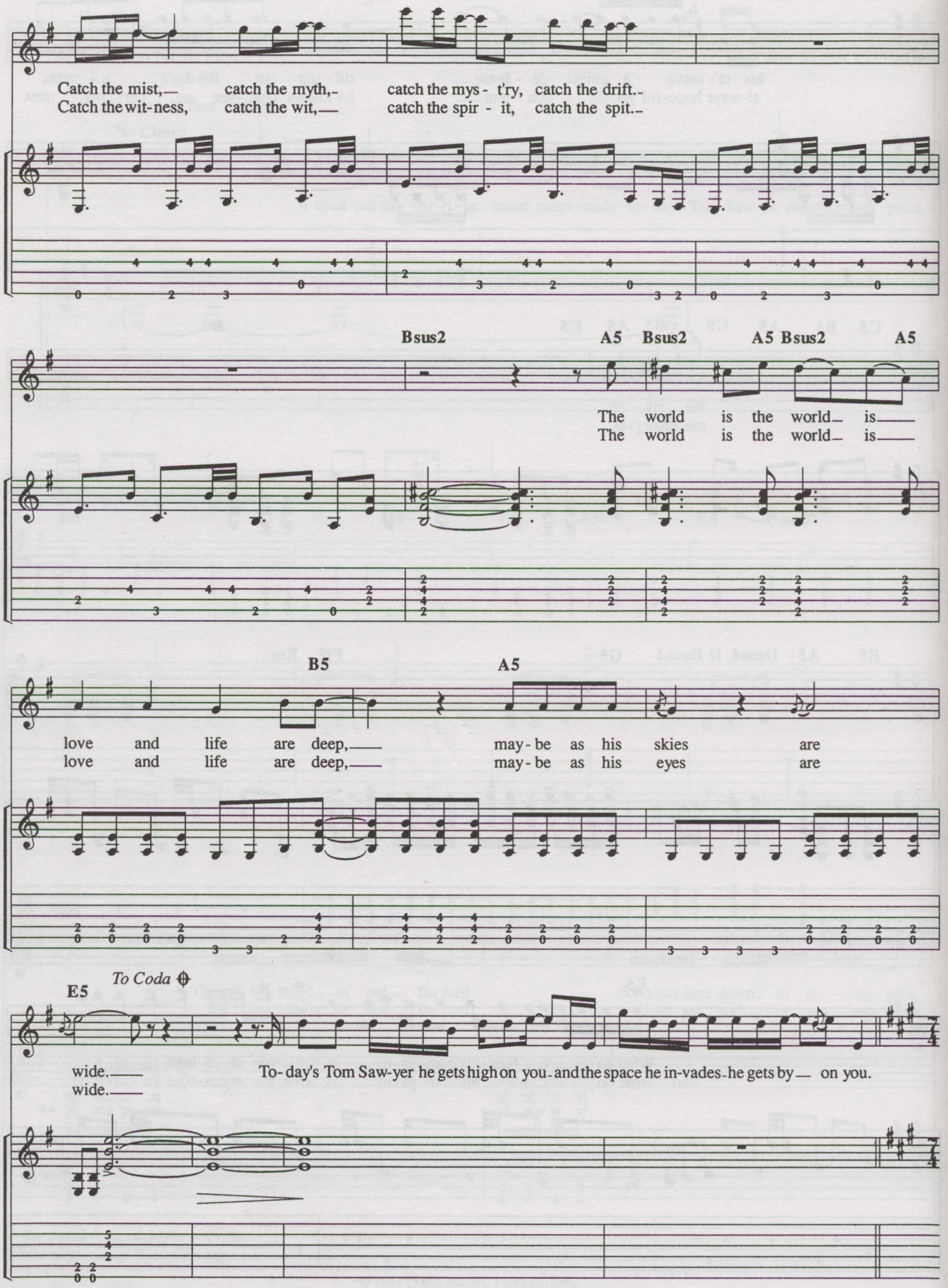
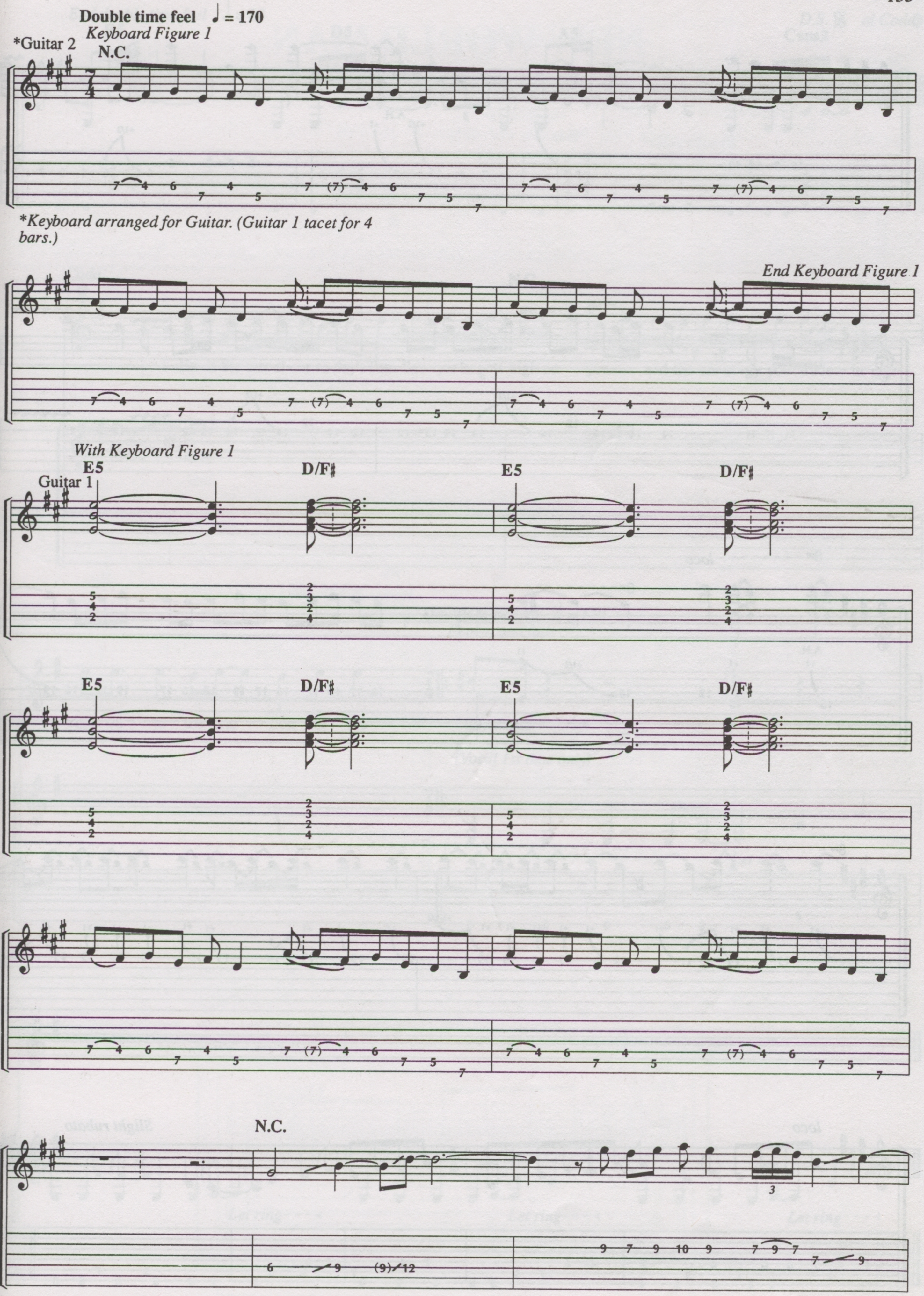
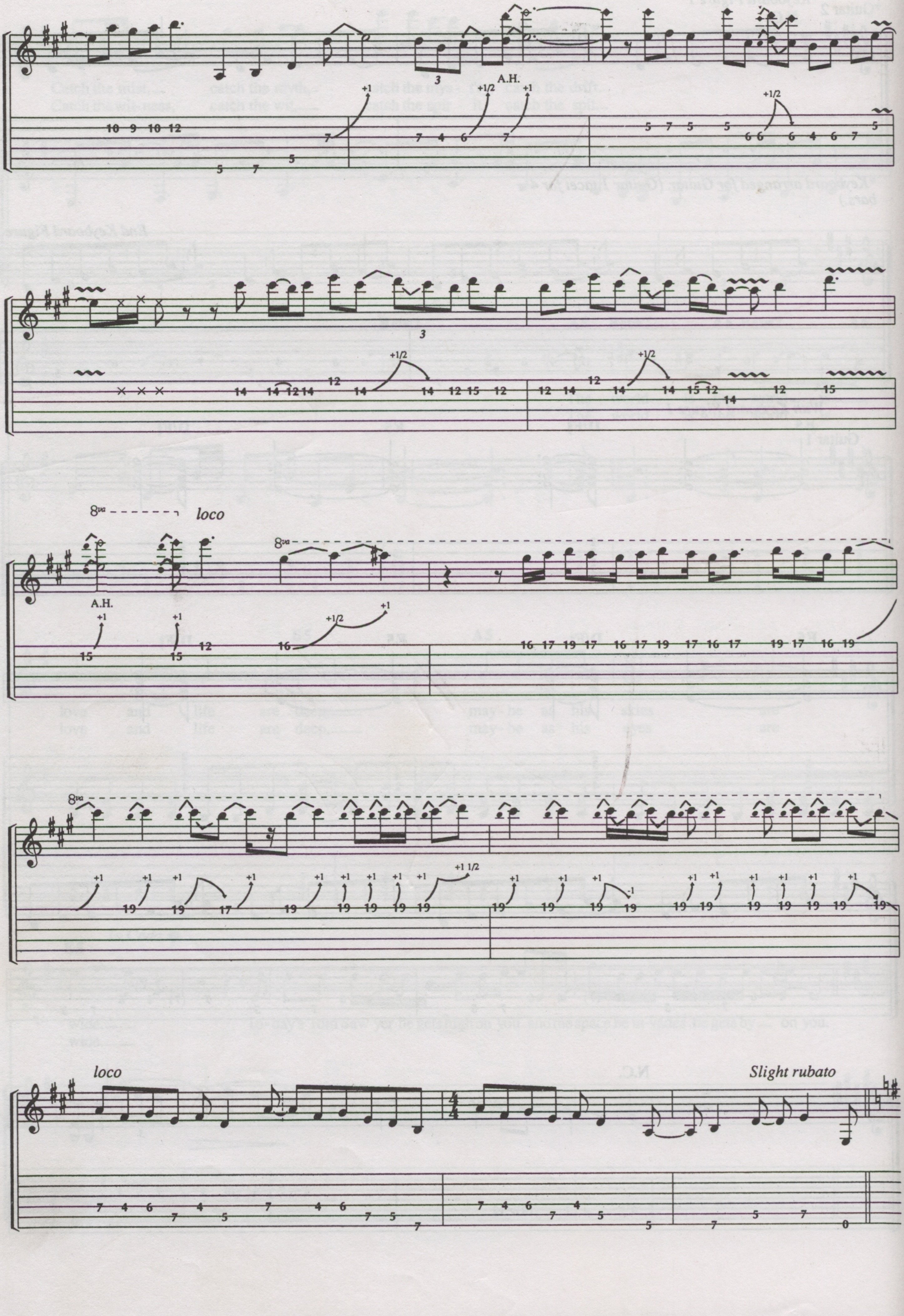
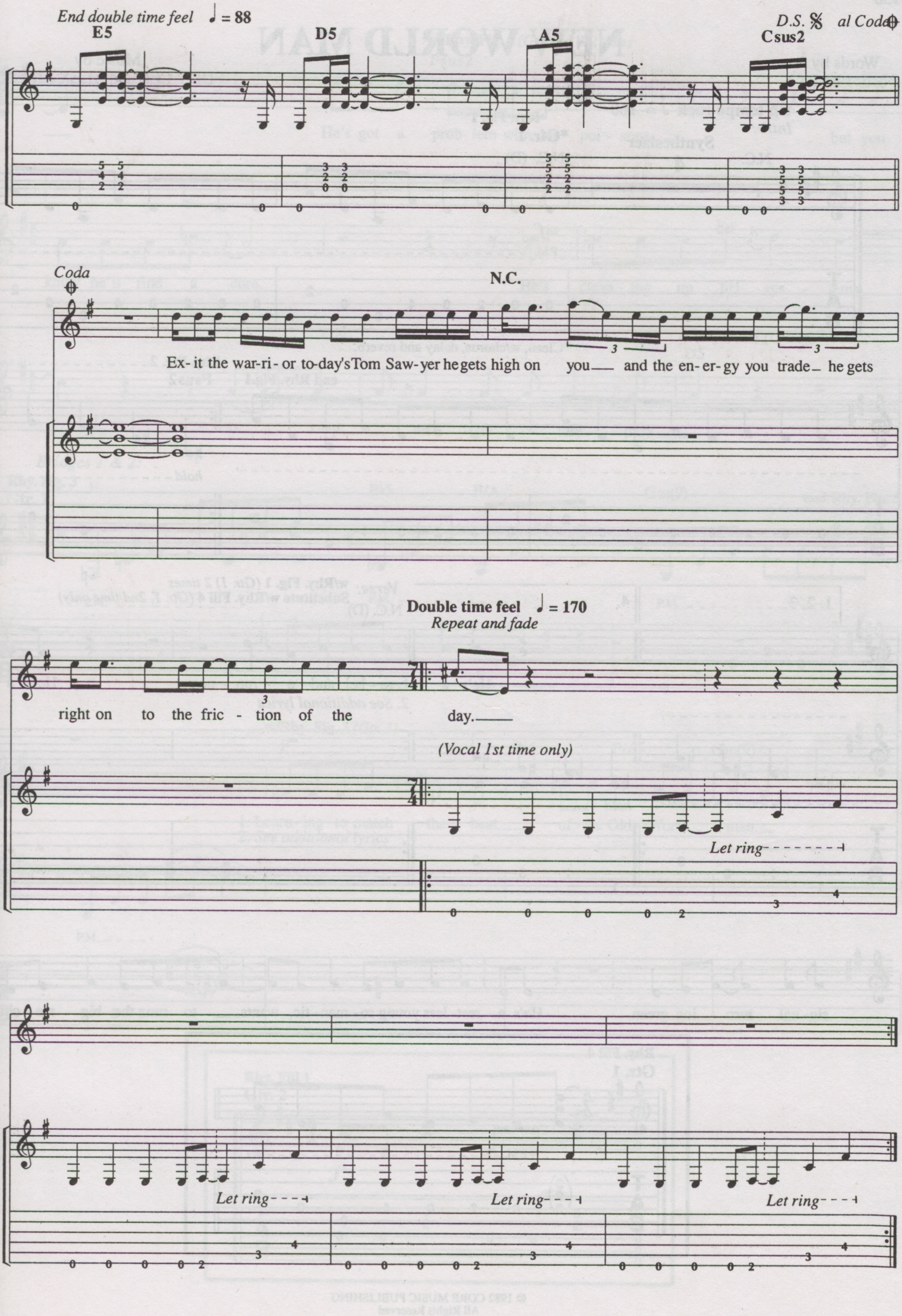

E5 A5 E5 Csus2
his re-serve a quiet_ de-fense__ rid-ing out the day's__ e-vents
al-ways hope-ful yet dis-con-tent__ he knows chan-ges are per-ma-nent
C5 B5 A5 C5 B5 A5 E5 D5
the_riv-er.
the_chang-es.
E5 A5 Dsus4 D Dsus2 G5 F♯5 Em
E5
What do you say_a-bout his com-pa-ny_ is what you say_a-bout so-ci-e-ty.
And what do you say_a-bout his com-pa-ny_ is what you say_a-bout so-ci-e-ty.


Catch the mist,— catch the myth,- catch the mys - t'ry, catch the drift..
Catch the wit-ness, catch the wit,— catch the spir - it, catch the spit.–
Bsus2
A5 Bsus2
A5 Bsus2
A5
The world is the world– is—
The world is the world– is—
B5
A5
love and life are deep,— may-be as his skies are
love and life are deep,— may-be as his eyes are
To Coda
E5
wide.—
wide.—
To-day's Tom Saw-yer he gets high on you-and the space he in-vades-he gets by— on you.


Double time feel ♩ = 170
Keyboard Figure 1
*Guitar 2
N.C.
*Keyboard arranged for Guitar. (Guitar 1 tacet for 4 bars.)
End Keyboard Figure 1
With Keyboard Figure 1
Guitar 1
E5
D/F♯
E5
D/F♯
E5
D/F♯
E5
D/F♯
N.C.

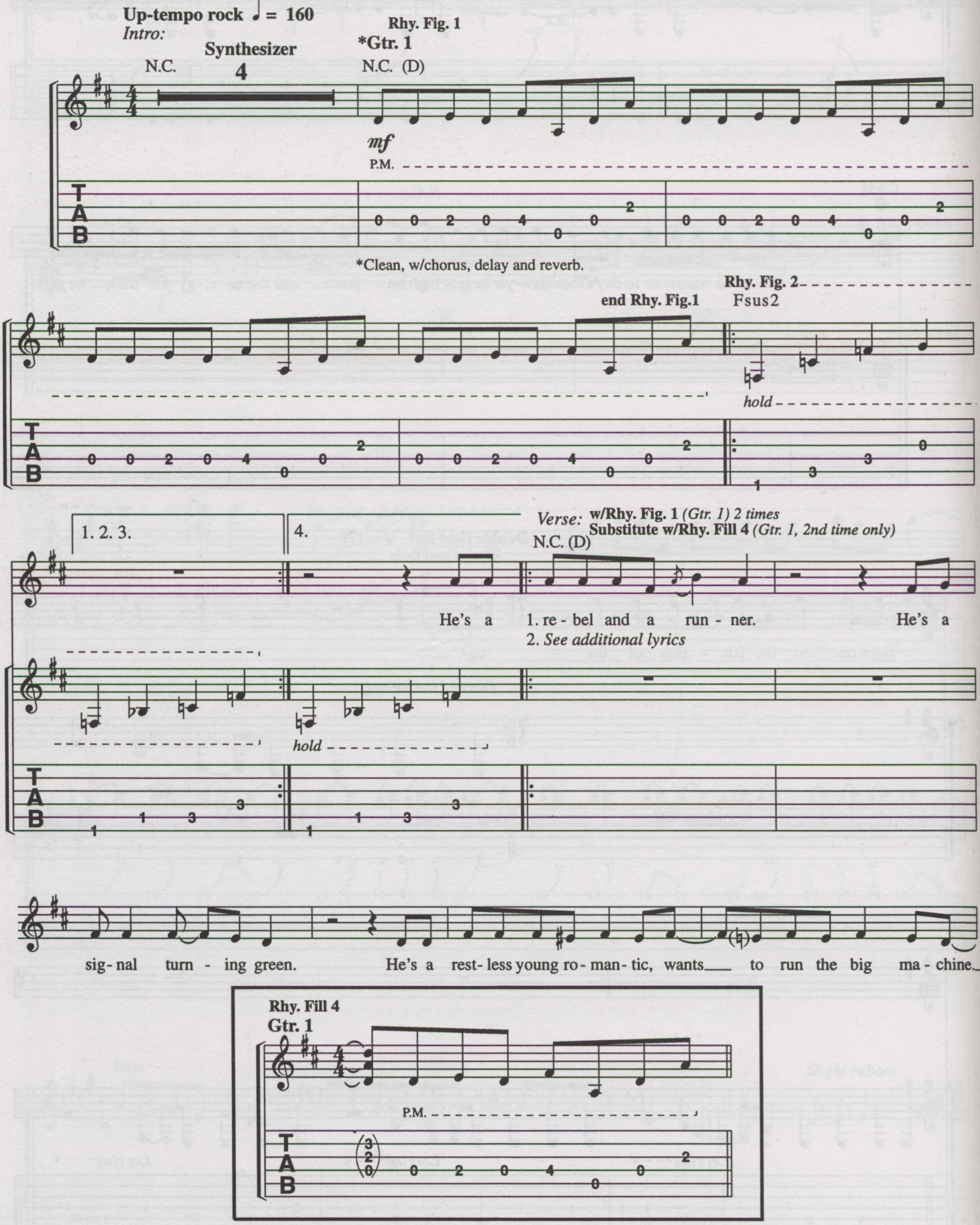

A.H.
8va
loco
A.H.
8va
loco
N.C.
Slight rubato


End double time feel ♩ = 88
D.S. 𝄋 al Coda 𝄌
E5
D5
A5
Csus2
Coda
N.C.
Ex- it the war-ri- or to-day's Tom Saw-yer he gets high on you and the en- er- gy you trade he gets
right on to the fric - tion of the day.
Double time feel ♩ = 170
Repeat and fade
(Vocal 1st time only)
Let ring
Let ring
Let ring
Let ring

NEW WORLD MAN

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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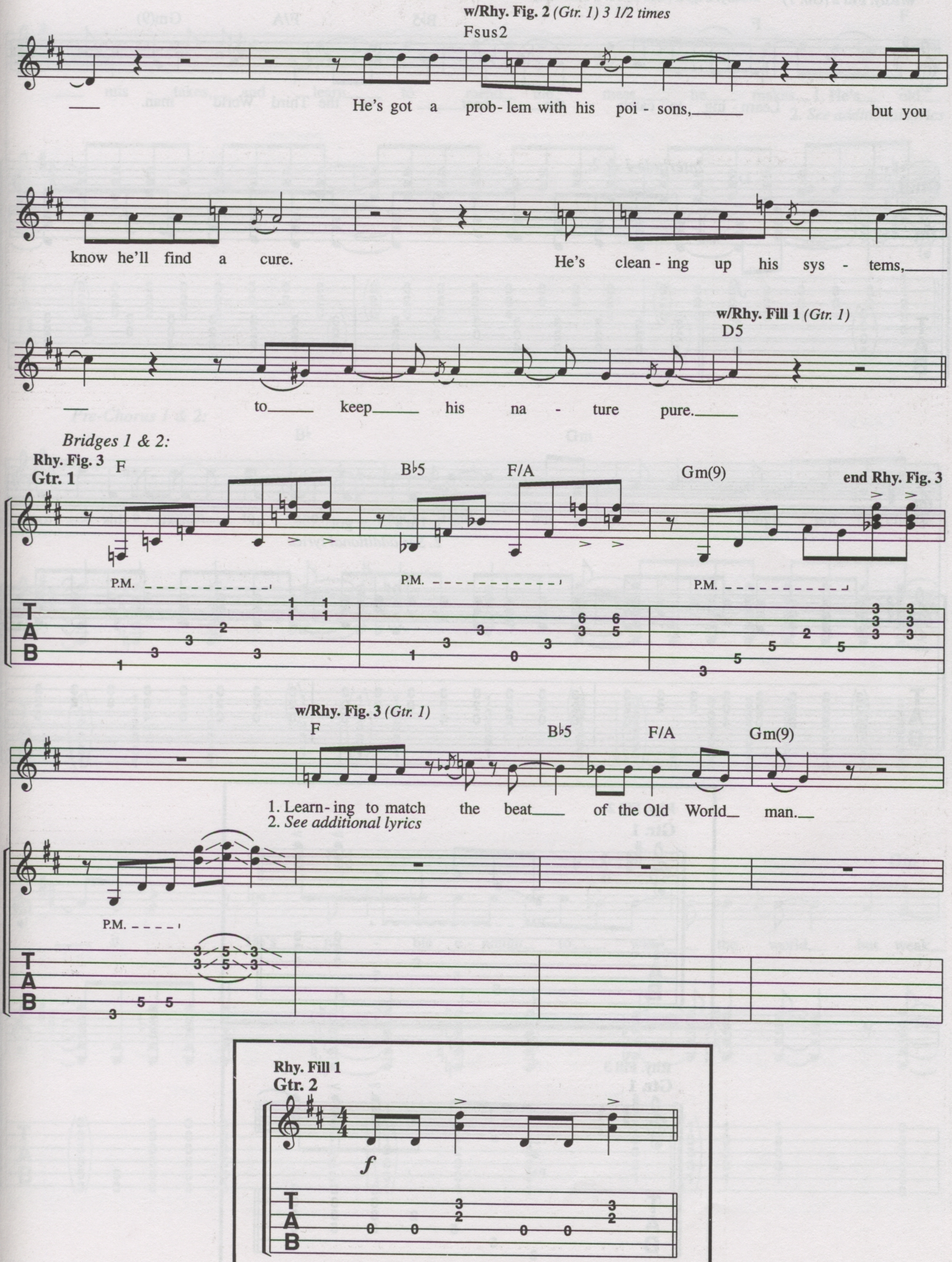
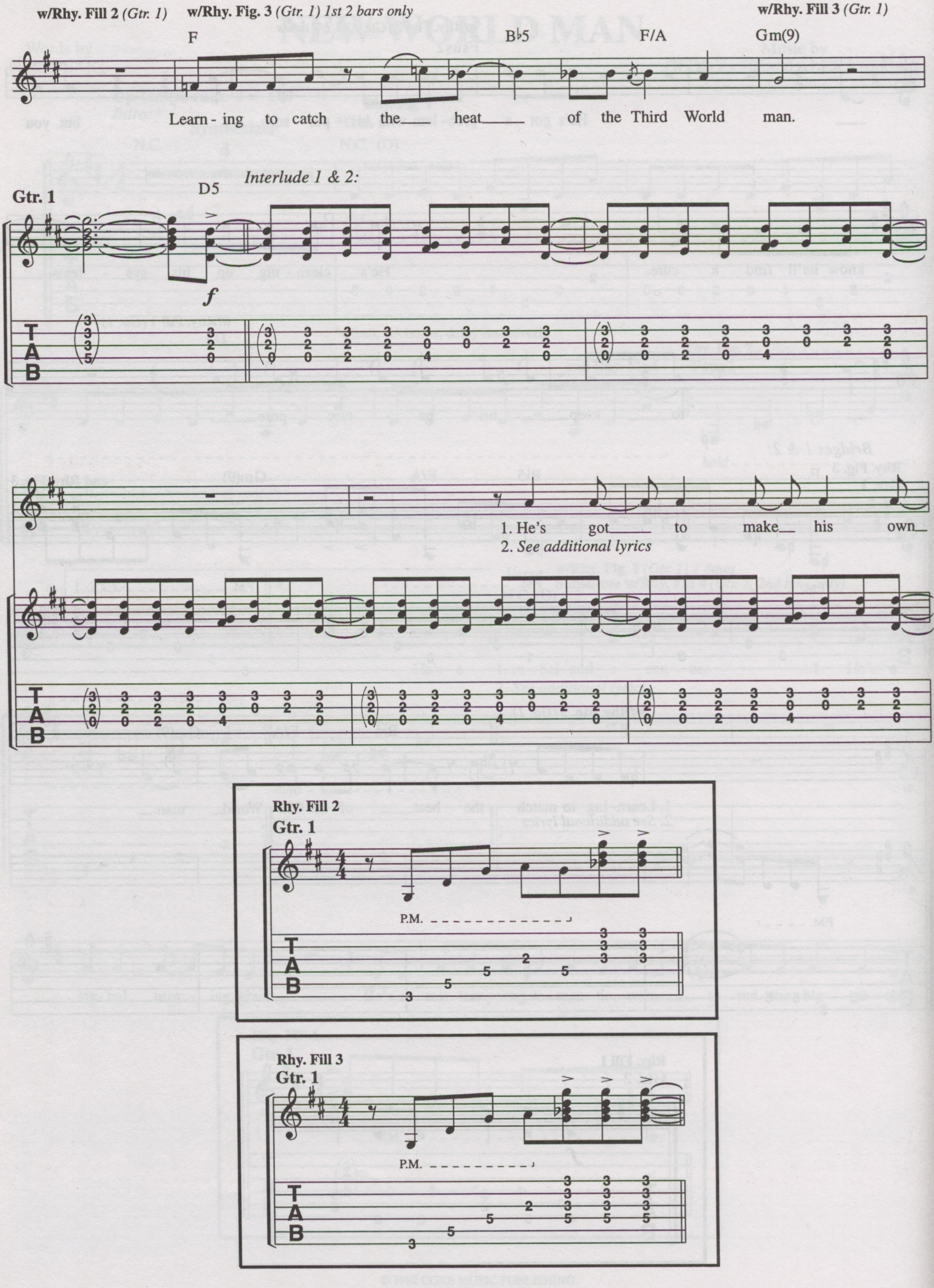
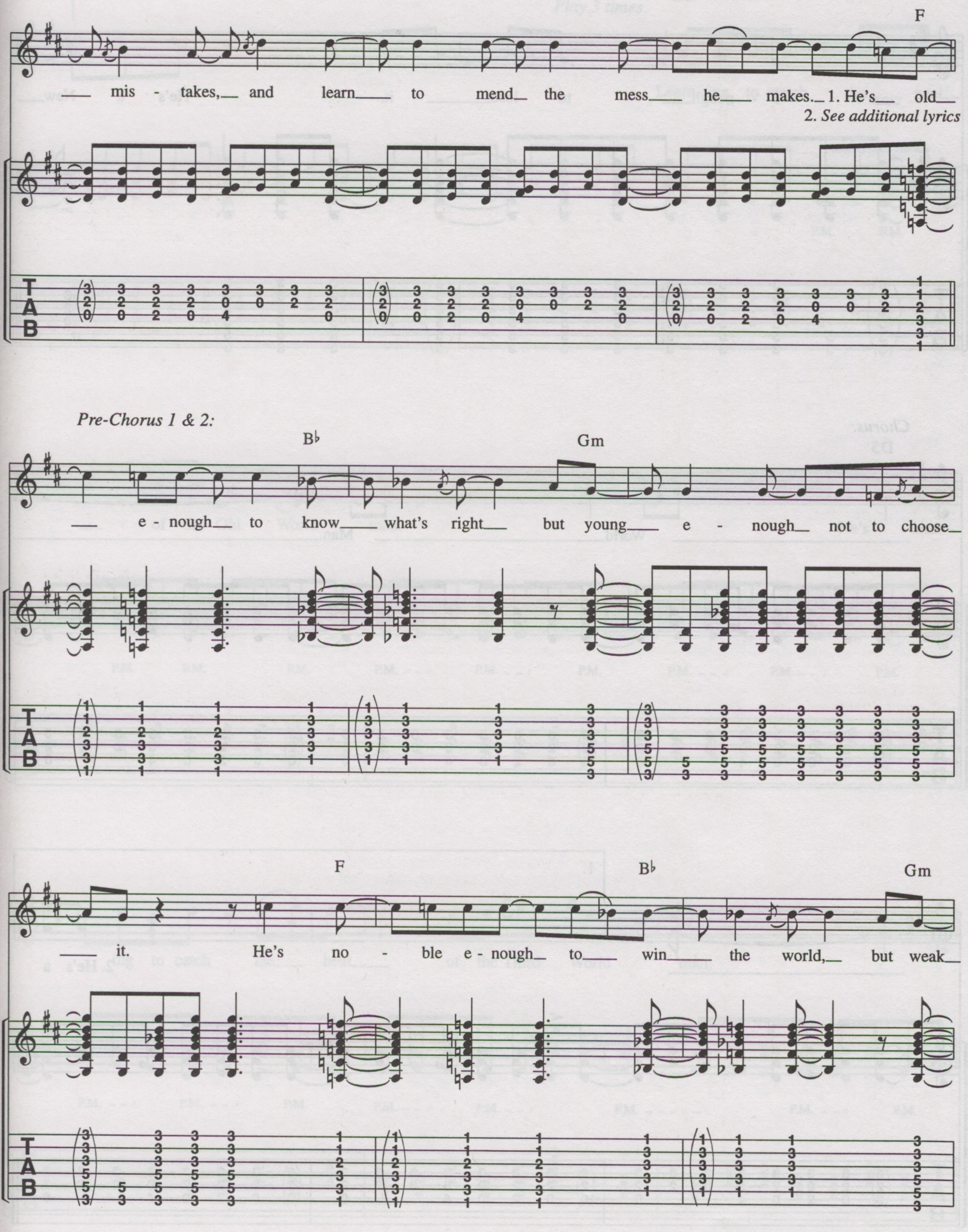
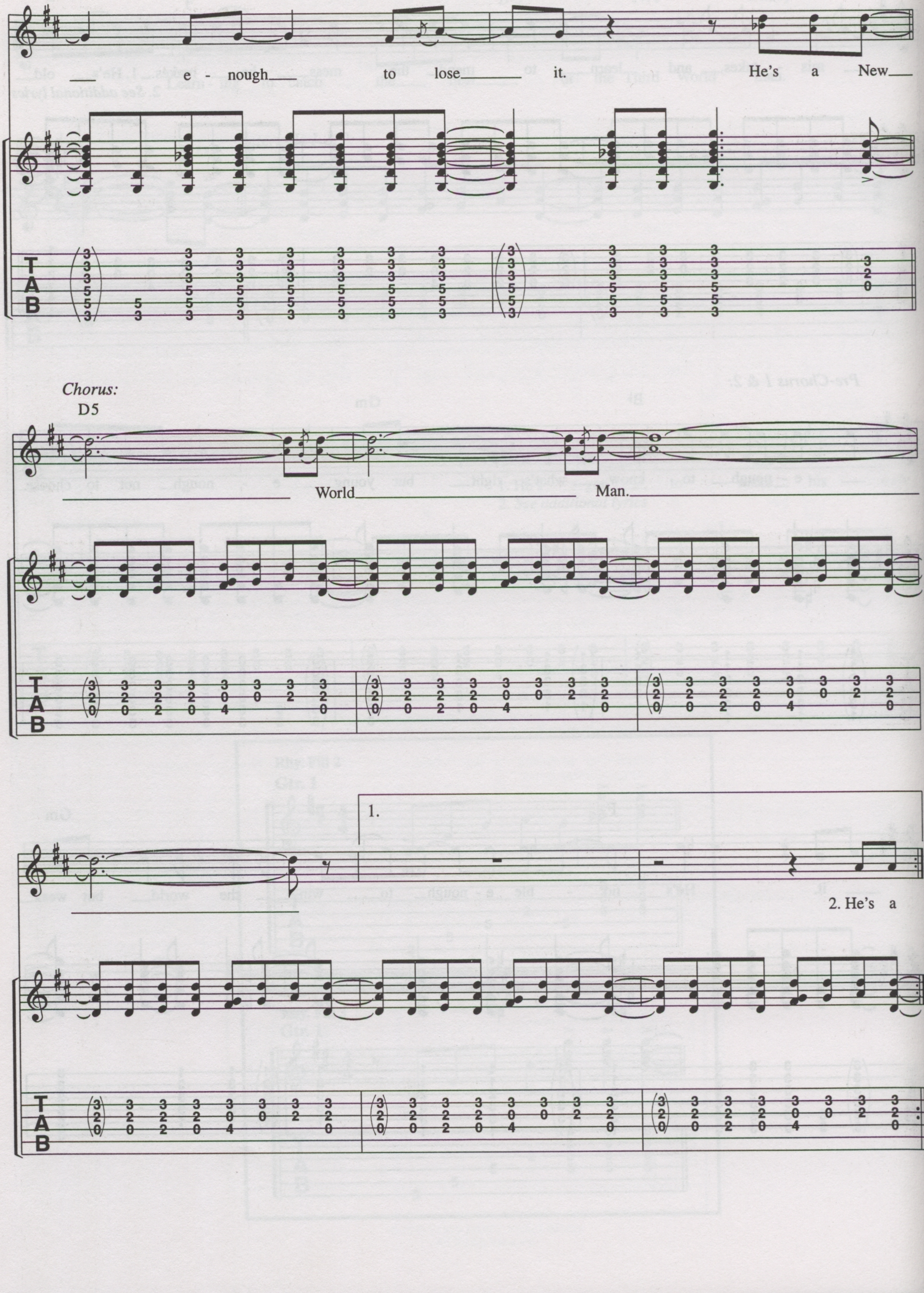
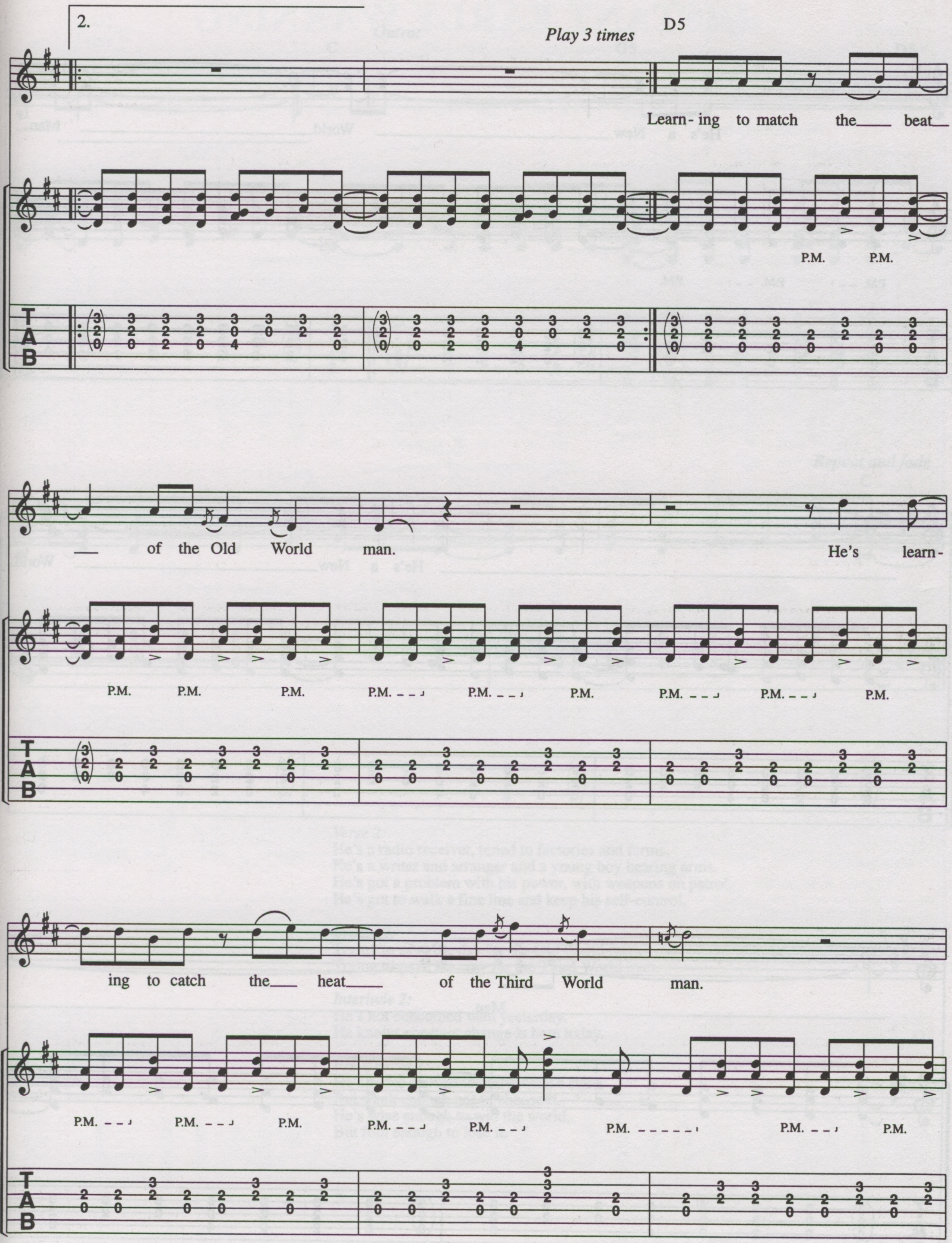
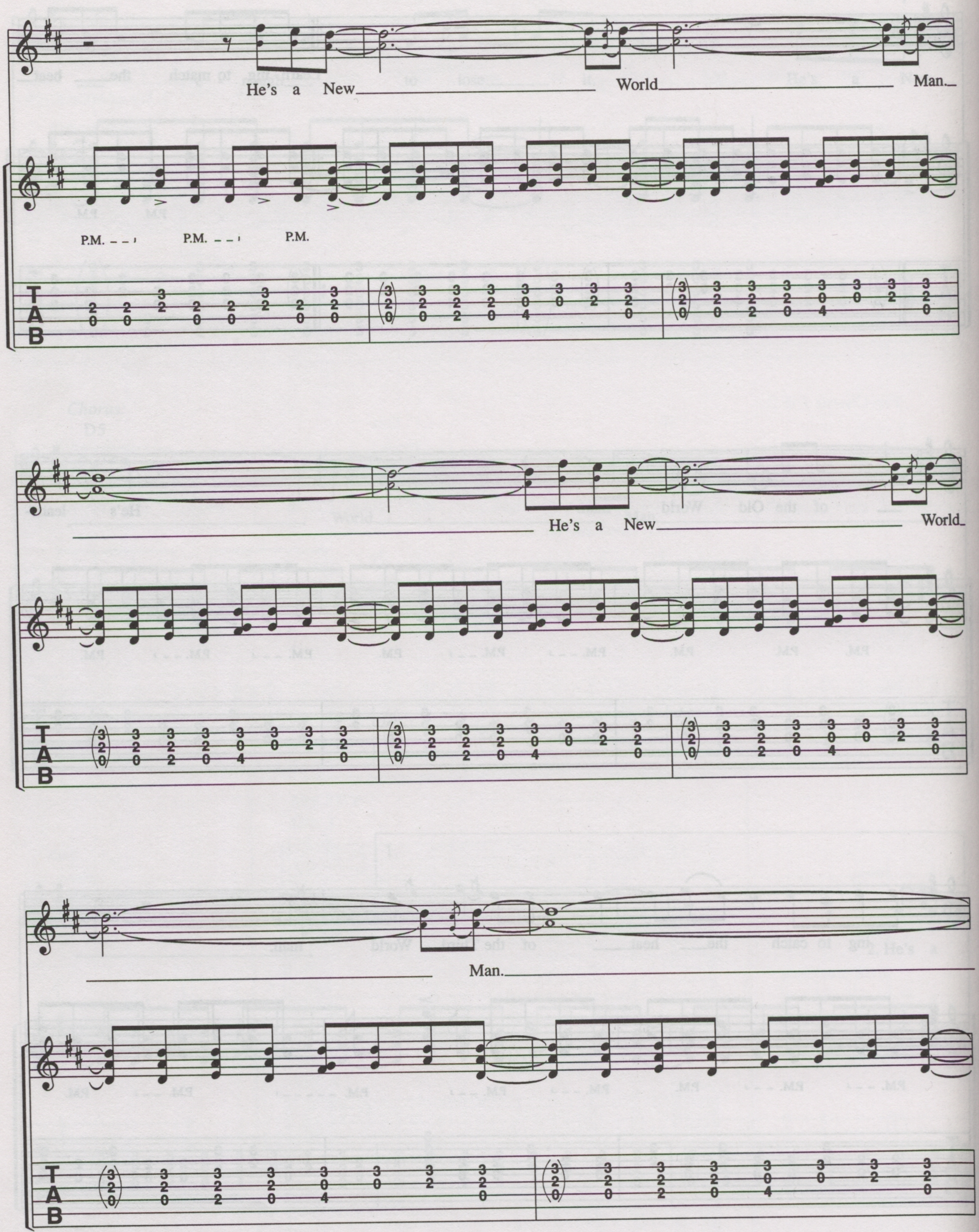

w/Rhy. Fig. 2 (Gtr. 1) 3 1/2 times
Fsus2
He's got a prob-lem with his poi-sons, but you
know he'll find a cure. He's clean-ing up his sys-tems,
w/Rhy. Fill 1 (Gtr. 1)
D5
to keep his na-ture pure.
Bridges 1 & 2:
Rhy. Fig. 3
Gtr. 1
F
B♭5
F/A
Gm(9)
end Rhy. Fig. 3
P.M.
w/Rhy. Fig. 3 (Gtr. 1)
1. Learn-ing to match the beat of the Old World man.
2. See additional lyrics
Rhy. Fill 1
Gtr. 2

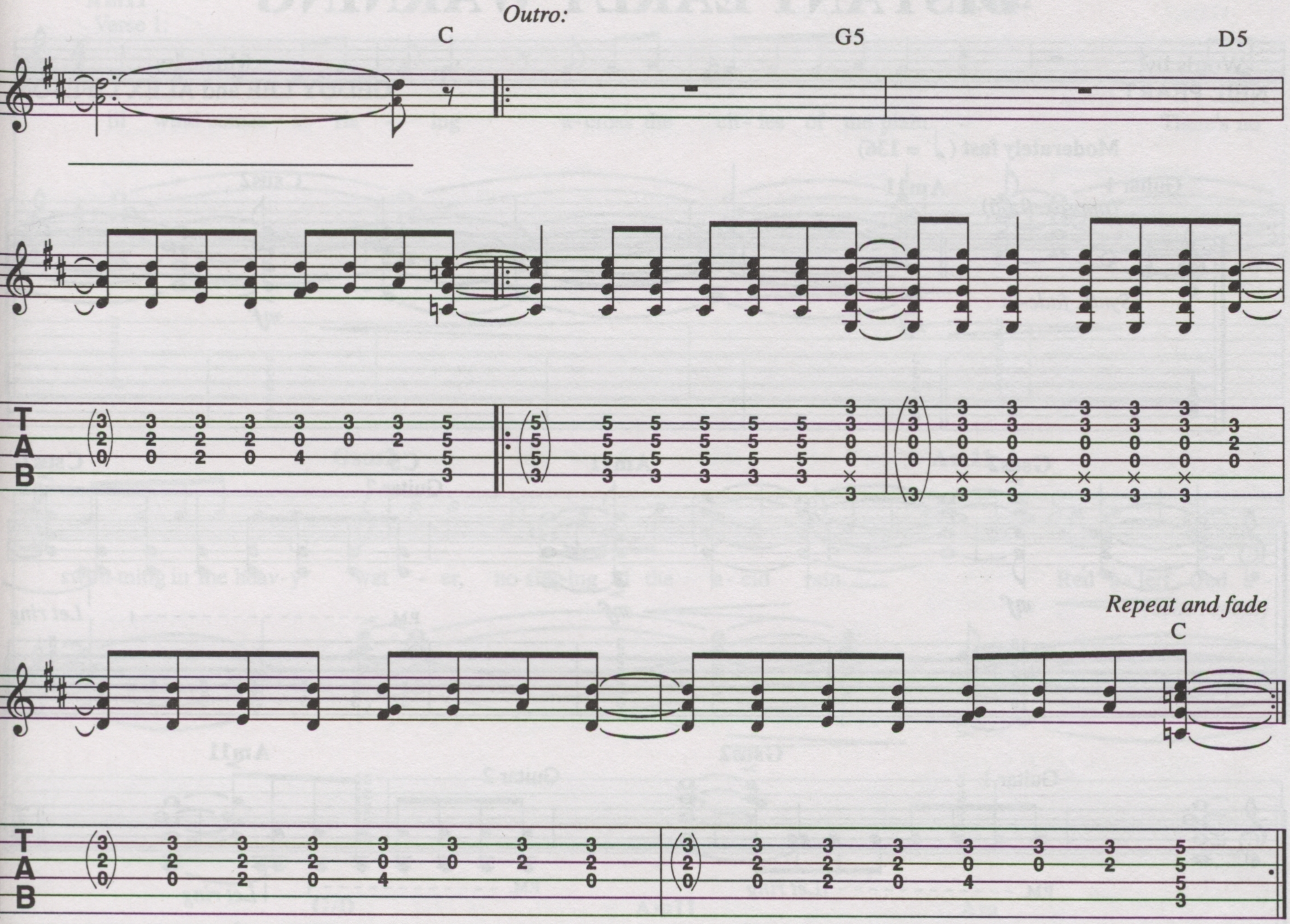

w/Rhy. Fill 2 (Gtr. 1)
w/Rhy. Fig. 3 (Gtr. 1) 1st 2 bars only
w/Rhy. Fill 3 (Gtr. 1)
F
B♭5
F/A
Gm(9)
Learn - ing to catch the heat of the Third World man.
Interlude 1 & 2:
Gtr. 1
D5
1. He's got to make his own
2. See additional lyrics
Rhy. Fill 2
Gtr. 1
P.M.
Rhy. Fill 3
Gtr. 1
P.M.


F
mis - takes, and learn to mend the mess he makes. 1. He's old
2. See additional lyrics
Pre-Chorus 1 & 2:
B♭
Gm
e - nough to know what's right but young e - nough not to choose
F
B♭
Gm
it. He's no - ble e - nough to win the world, but weak


e - nough to lose it. He's a New
Chorus:
D5
World Man.
1.
2. He's a
TAB


2.
Play 3 times
D5
Learn- ing to match the beat
of the Old World man.
He's learn-
ing to catch the heat
of the Third World
man.
P.M.
TAB


He's a New World Man.
P.M.
P.M.
P.M.
TAB
He's a New World
TAB
Man.
TAB



Verse 2:
He's a radio receiver, tuned to factories and farms.
He's a writer and arranger and a young boy bearing arms.
He's got a problem with his power, with weapons on patrol.
He's got to walk a fine line and keep his self-control.

Bridge 2:
Trying to save the day for the Old World man.
Trying to pave the way for the Third World man.

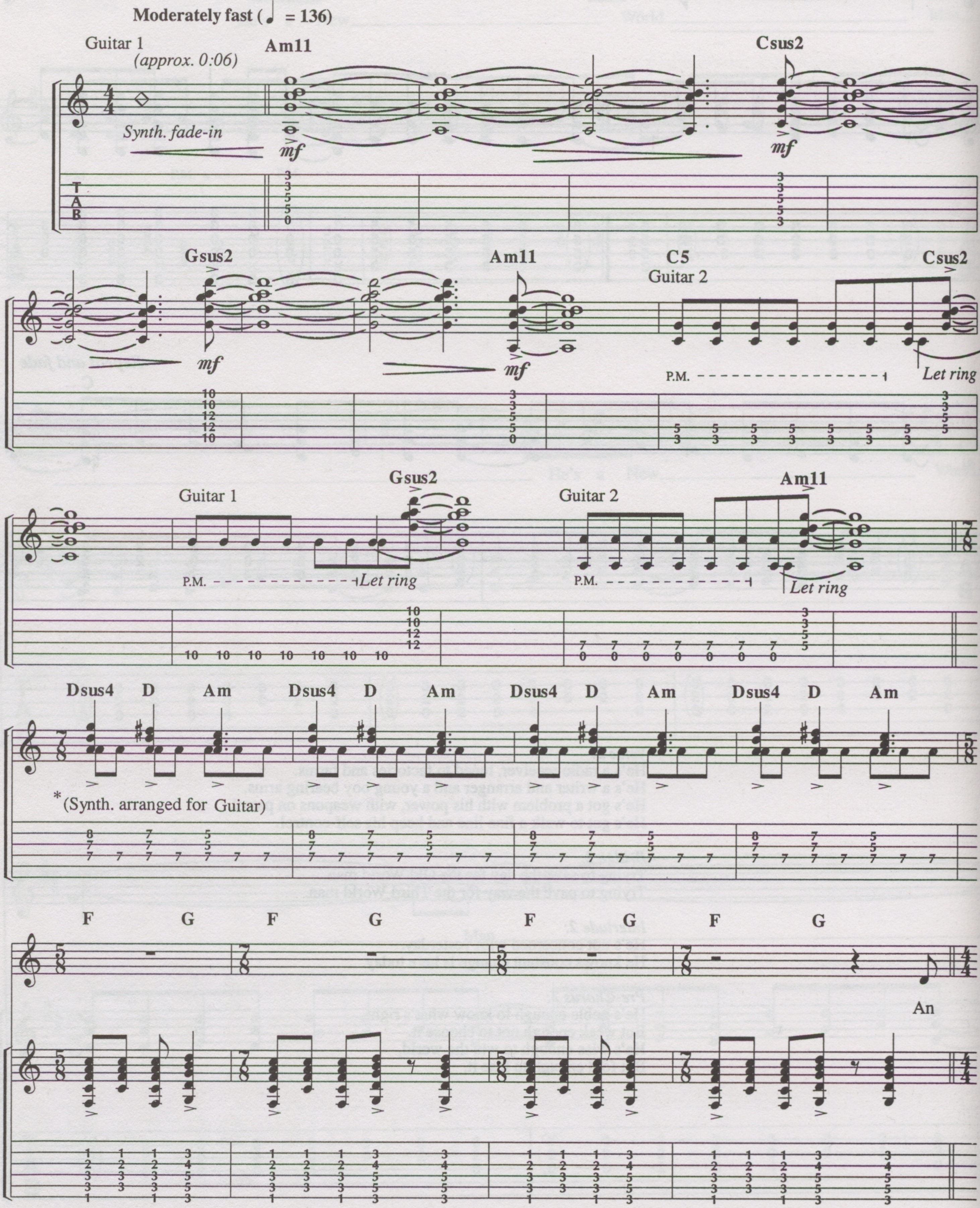
Interlude 2:
He's not concerned with yesterday.
He knows constant change is here today.

Pre-Chorus 2:
He's noble enough to know what's right,
But weak enough not to choose it.
He's wise enough to win the world,
But fool enough to lose it.

DISTANT EARLY WARNING

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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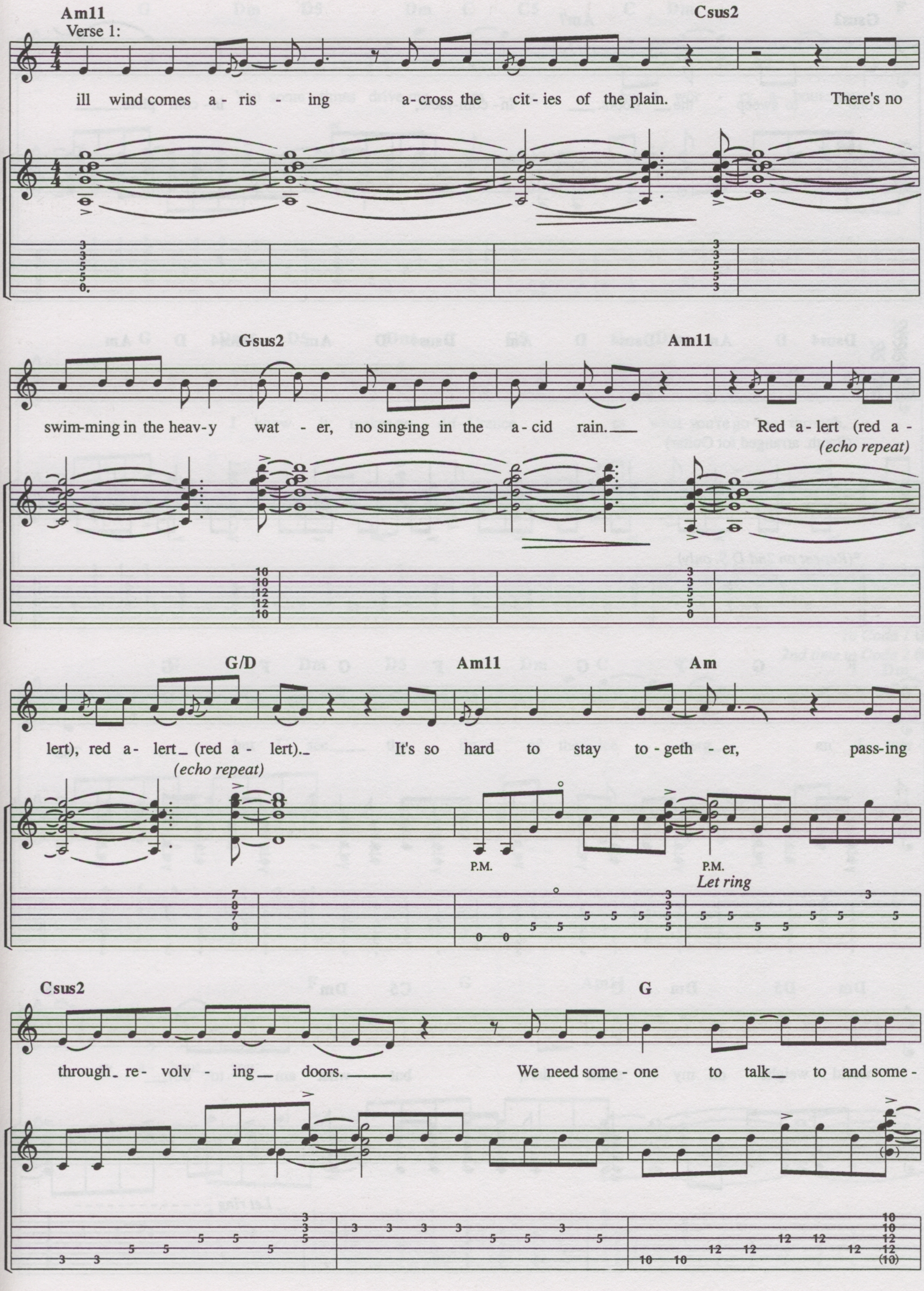
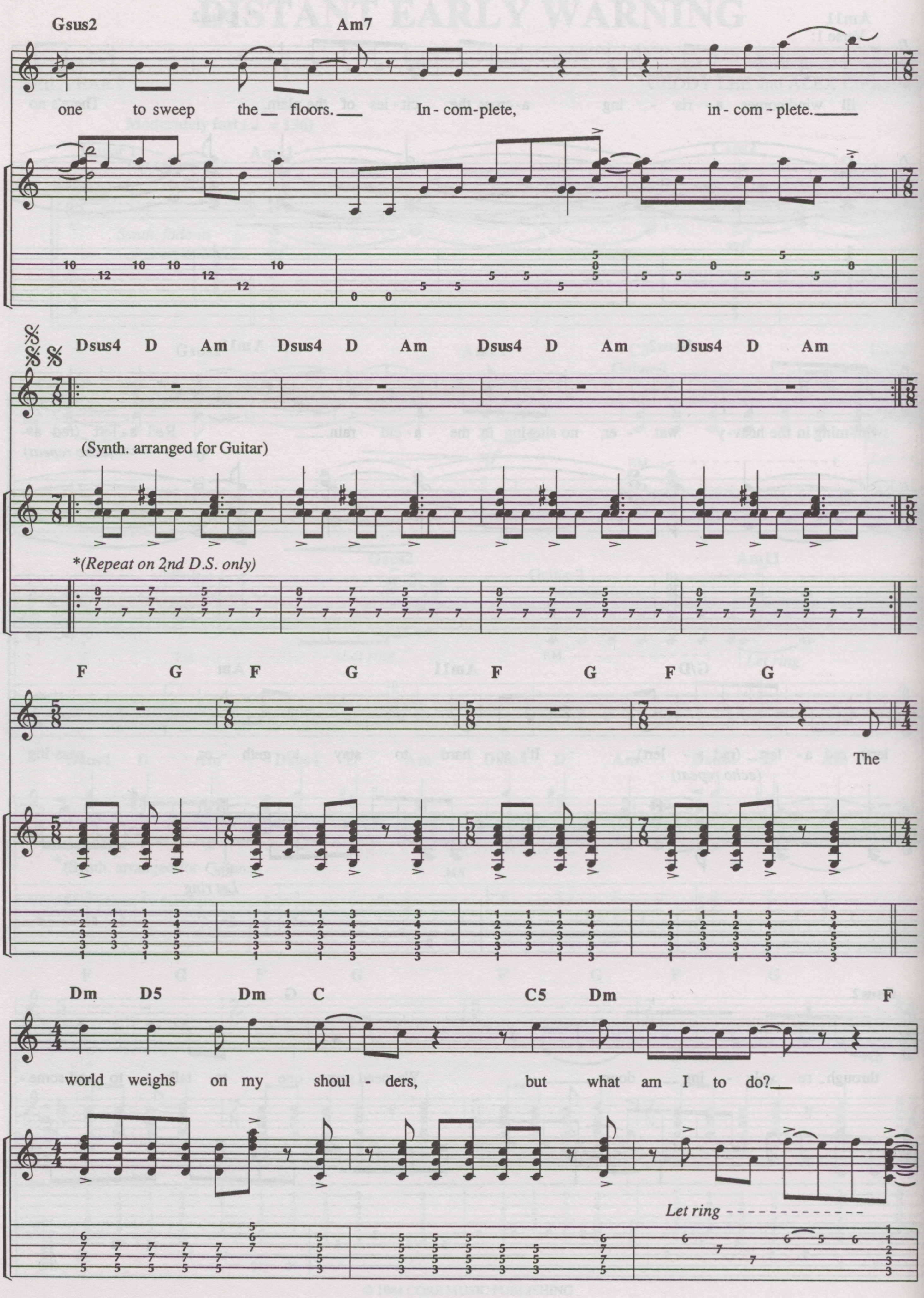
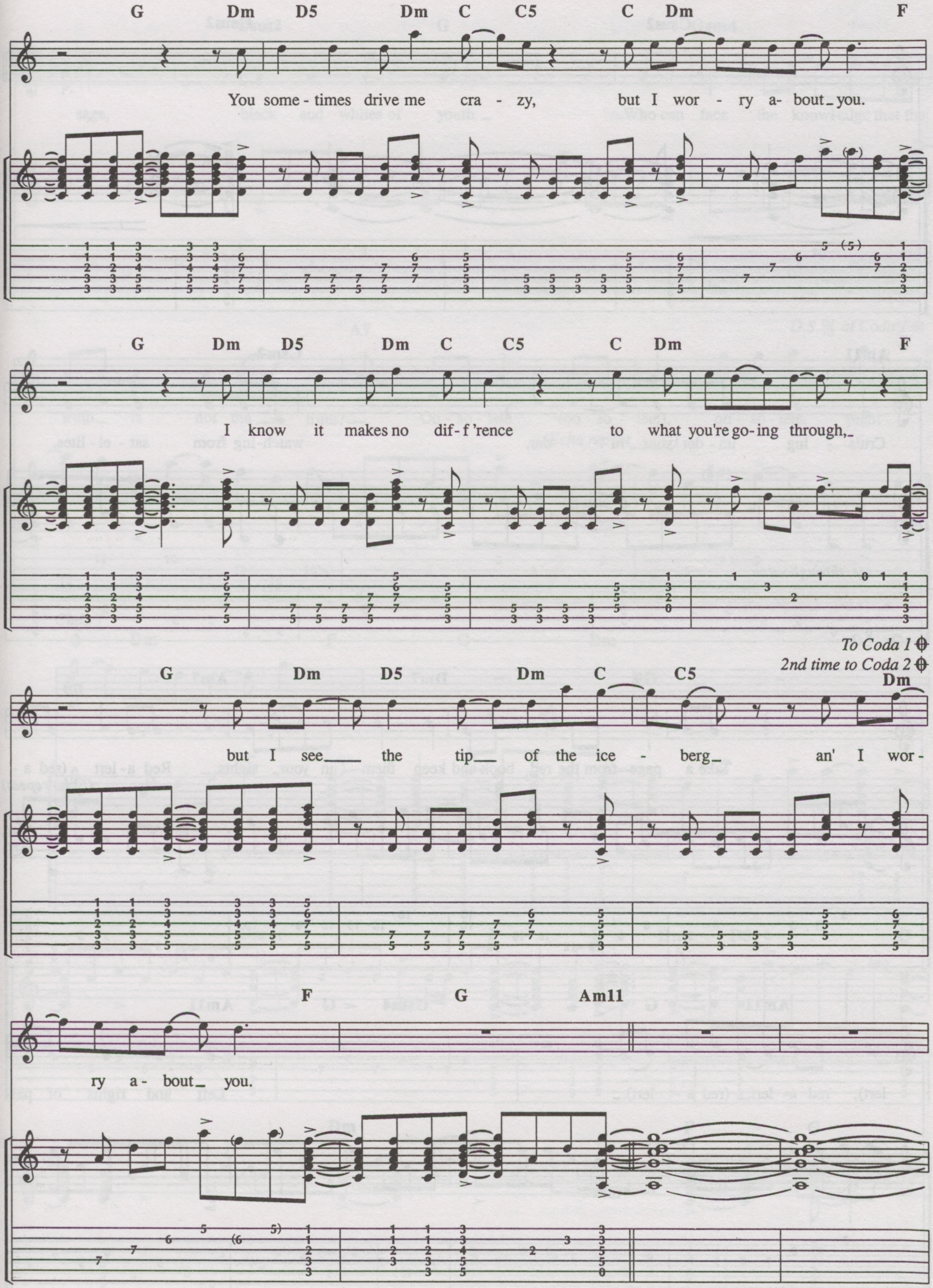
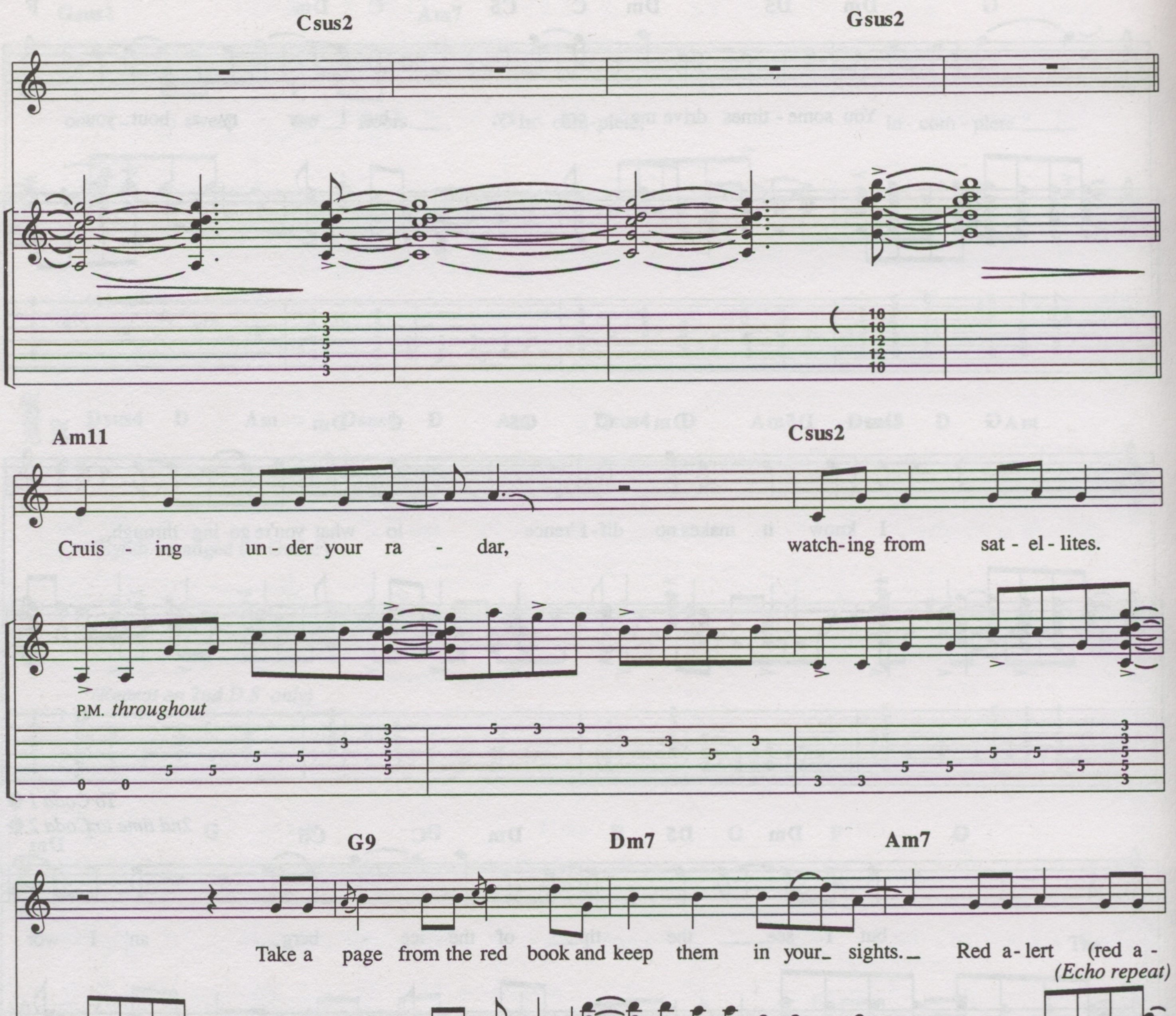
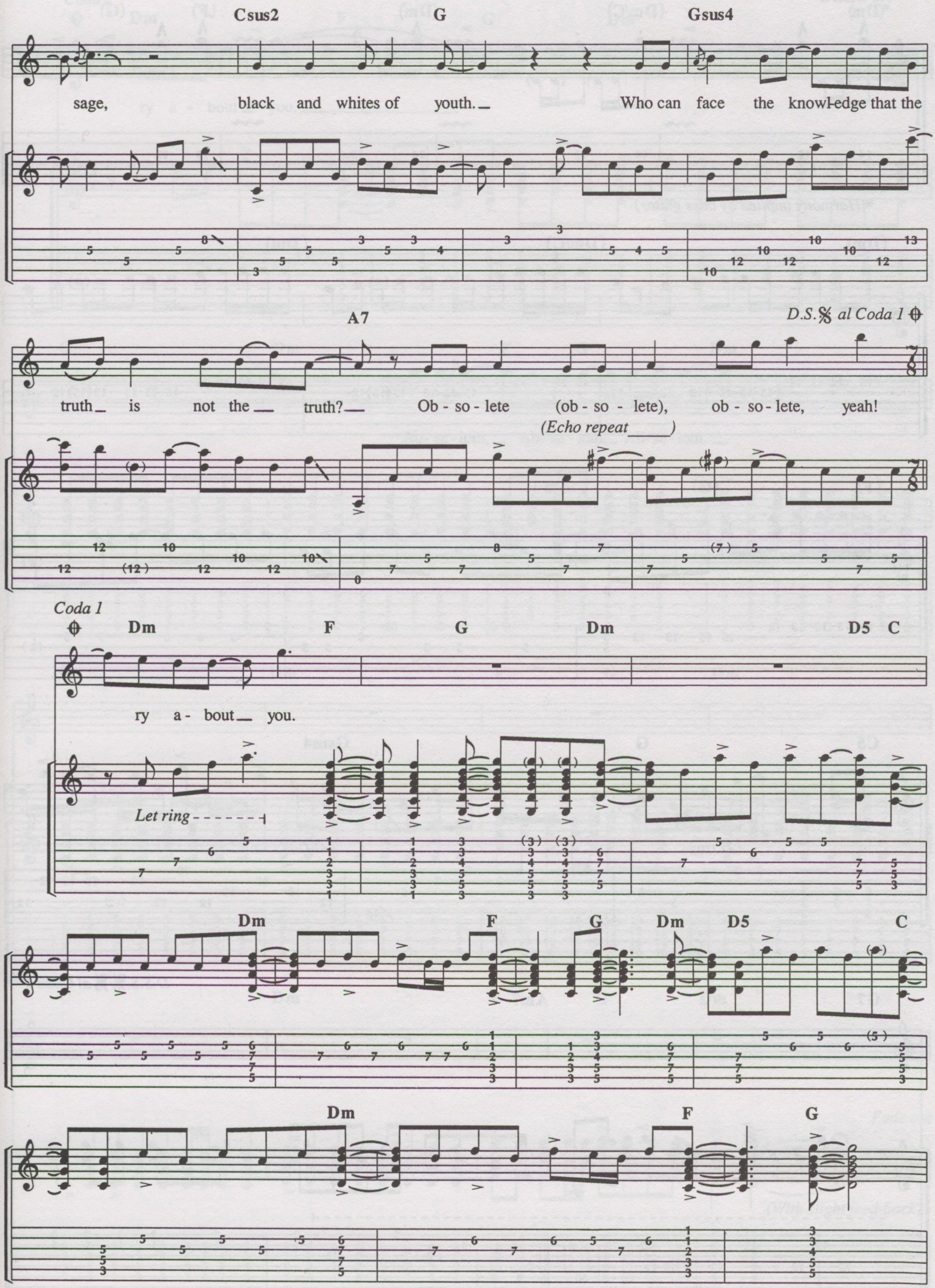
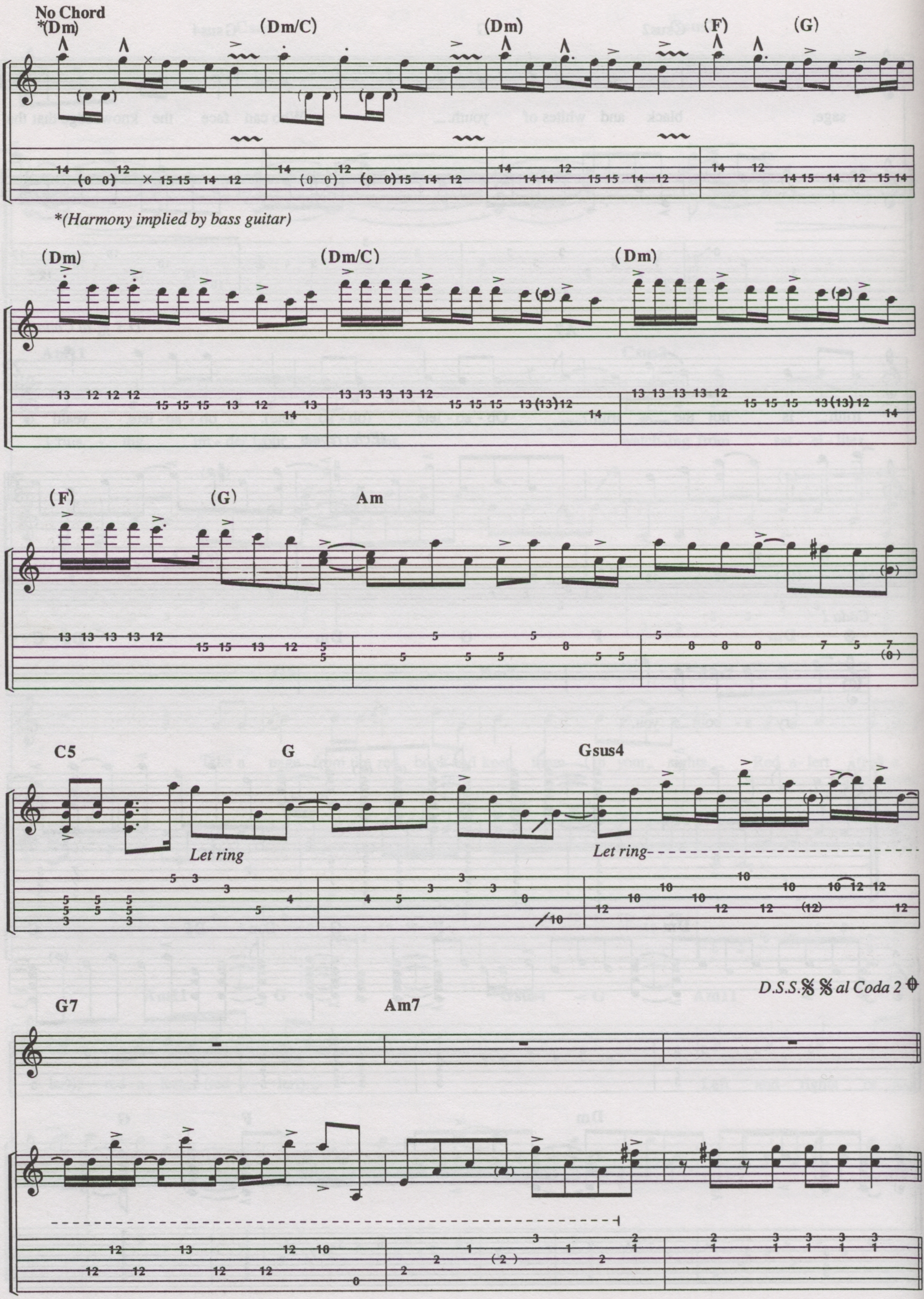

Am11
Verse 1:
Csus2
ill wind comes a - ris - ing a - cross the cit - ies of the plain. There's no
Gsus2
Am11
swim-ming in the heav - y wat - er, no sing-ing in the a - cid rain. Red a - lert (red a -
(echo repeat)
G/D
Am11
Am
lert), red a - lert (red a - lert). It's so hard to stay to - geth - er, pass-ing
(echo repeat)
P.M.
P.M.
Let ring
Csus2
G
through re - volv - ing doors. We need some - one to talk to and some -

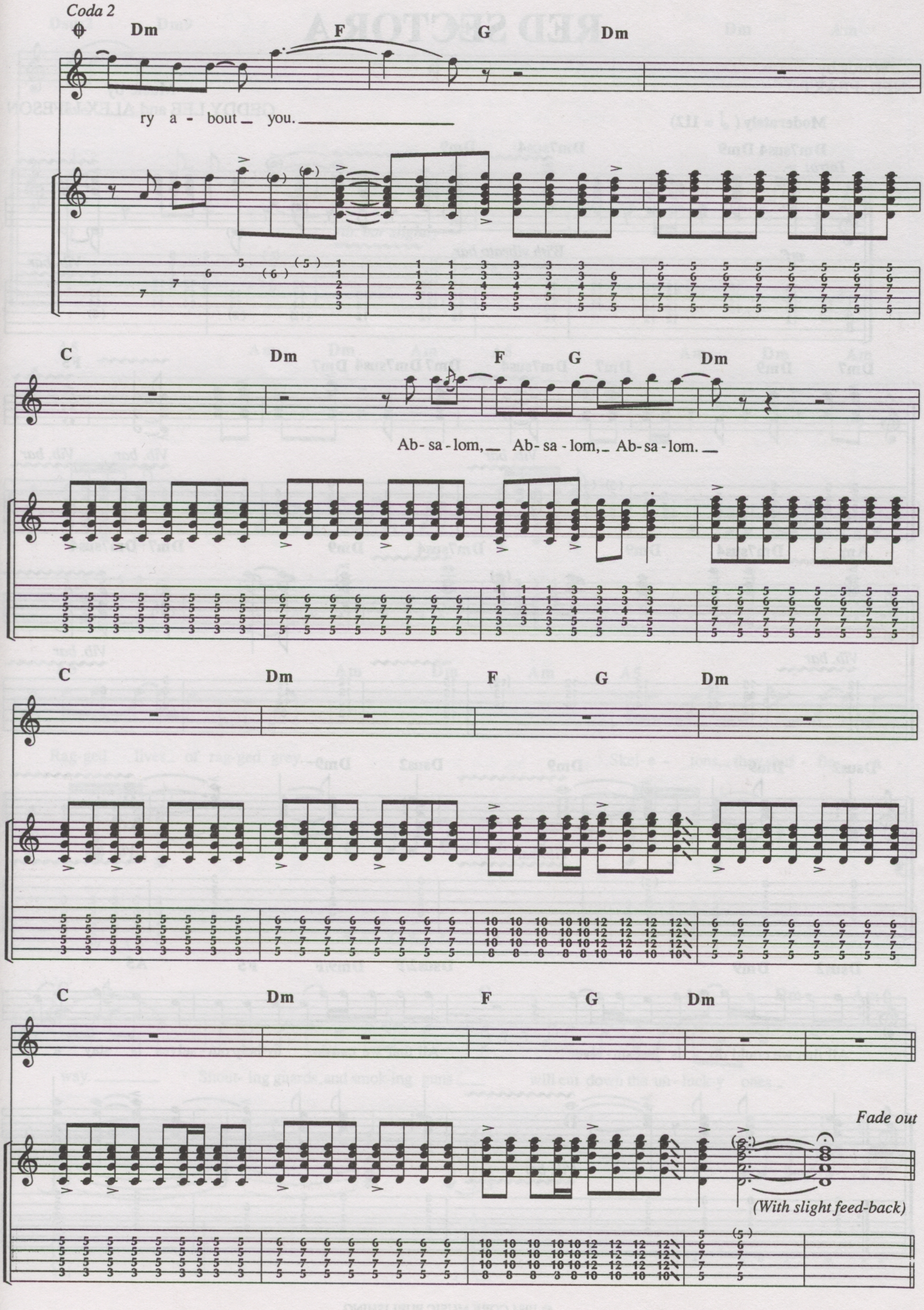

Gsus2
Am7
one to sweep the floors. In - com - plete, in - com - plete.
Dsus4 D Am Dsus4 D Am Dsus4 D Am Dsus4 D Am
(Synth. arranged for Guitar)
*(Repeat on 2nd D.S. only)
F G F G F G F G
The
Dm D5 Dm C C5 Dm F
world weighs on my shoul - ders, but what am I to do?
Let ring


G Dm D5 Dm C C5 C Dm F
You some - times drive me cra - zy, but I wor - ry a - bout_ you.
G Dm D5 Dm C C5 C Dm F
I know it makes no dif - f 'rence to what you're go - ing through,_
To Coda 1
2nd time to Coda 2
G Dm D5 Dm C C5 Dm
but I see__ the tip of the ice - berg_ an' I wor -
F G Am11
ry a - bout_ you.


Csus2
Gsus2
Am11
Csus2
Cruis - ing un - der your ra - dar, watch - ing from sat - el - lites.
P.M. throughout
G9
Dm7
Am7
Take a page from the red book and keep them in your sights. Red a - lert (red a -
(Echo repeat)
Am11
G
Gsus4
G
Am11
lert), red a - lert, (red a - lert). Left and rights of pas-


Csus2 G Gsus4
sage, black and whites of youth. Who can face the know-ledge that the
A7
D.S. 𝄋 al Coda 1 𝄌
truth is not the truth? Ob - so - lete (ob - so - lete), ob - so - lete, yeah!
(Echo repeat)
Coda 1
Dm F G Dm D5 C
ry a - bout you.
Let ring
Dm F G Dm D5 C
Dm F G

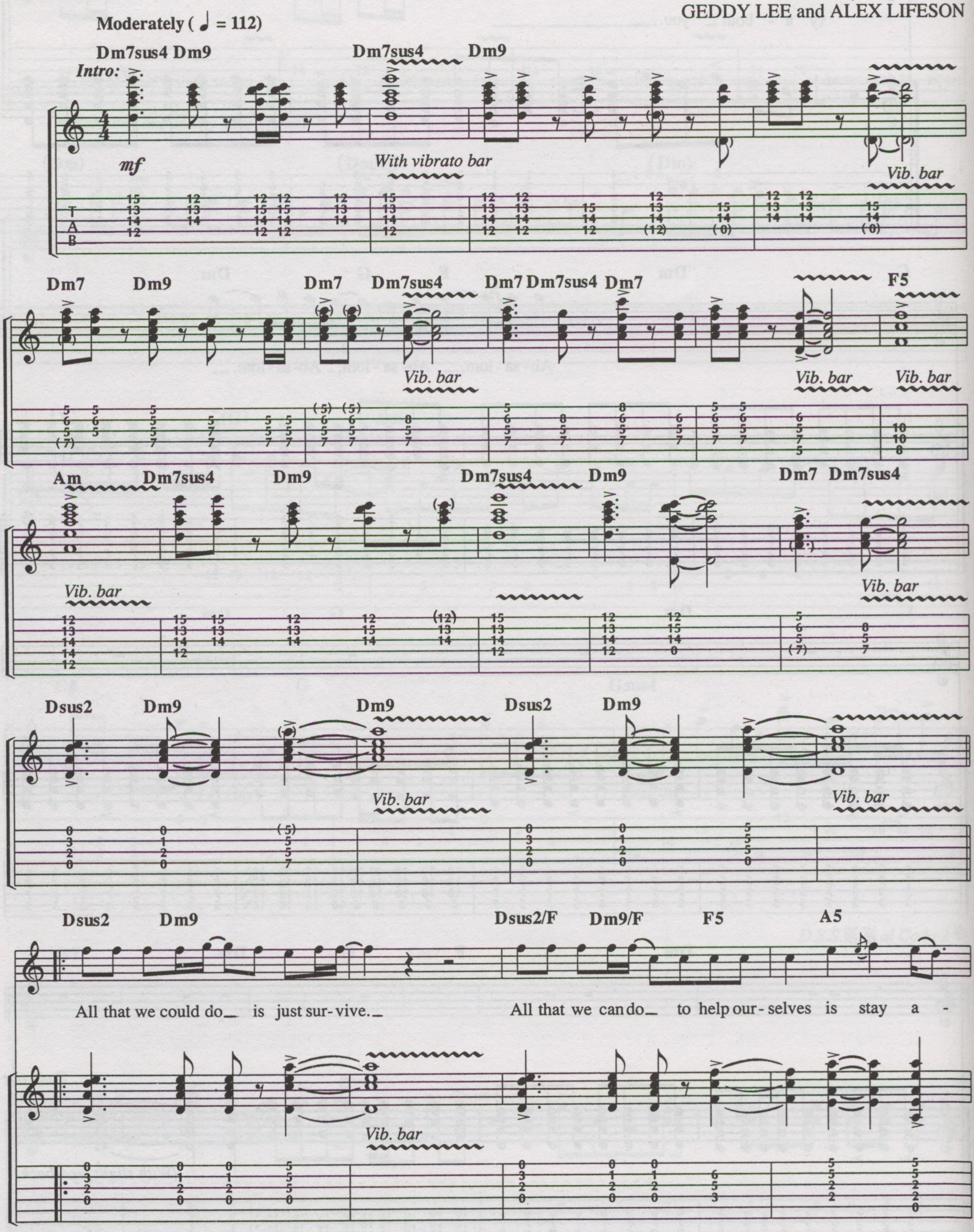

No Chord
*(Dm)
(Dm/C)
(Dm)
(F)
(G)
*(Harmony implied by bass guitar)
(Dm)
(Dm/C)
(Dm)
(F)
(G)
Am
C5
G
Gsus4
Let ring
Let ring
D.S.S. al Coda 2
G7
Am7


Coda 2
Dm
F
G
Dm
ry a - bout _ you. ___
C
Dm
F
G
Dm
Ab - sa - lom, _ Ab - sa - lom, _ Ab - sa - lom. _
C
Dm
F
G
Dm
C
Dm
F
G
Dm
Fade out
(With slight feed-back)

RED SECTOR A

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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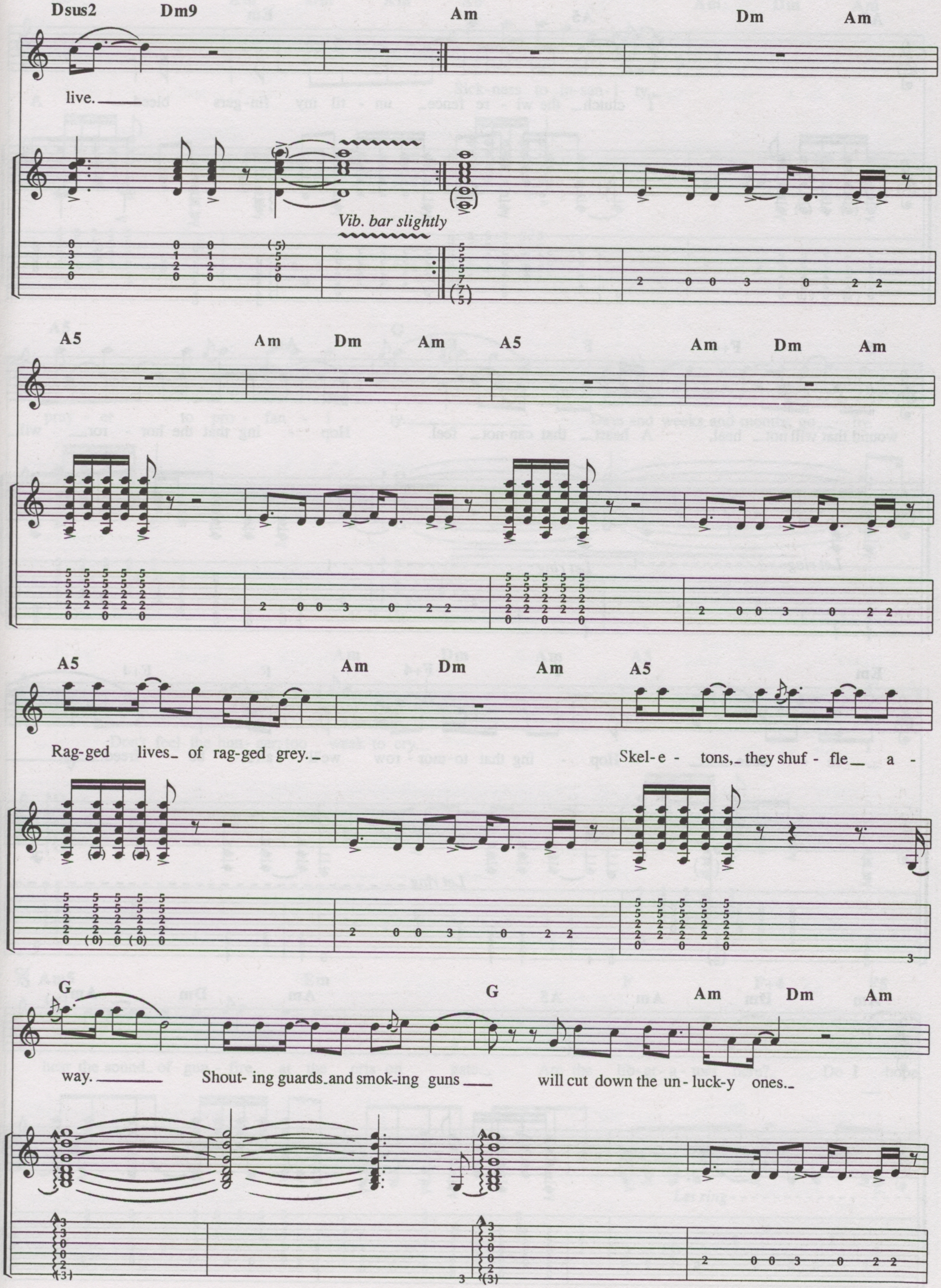
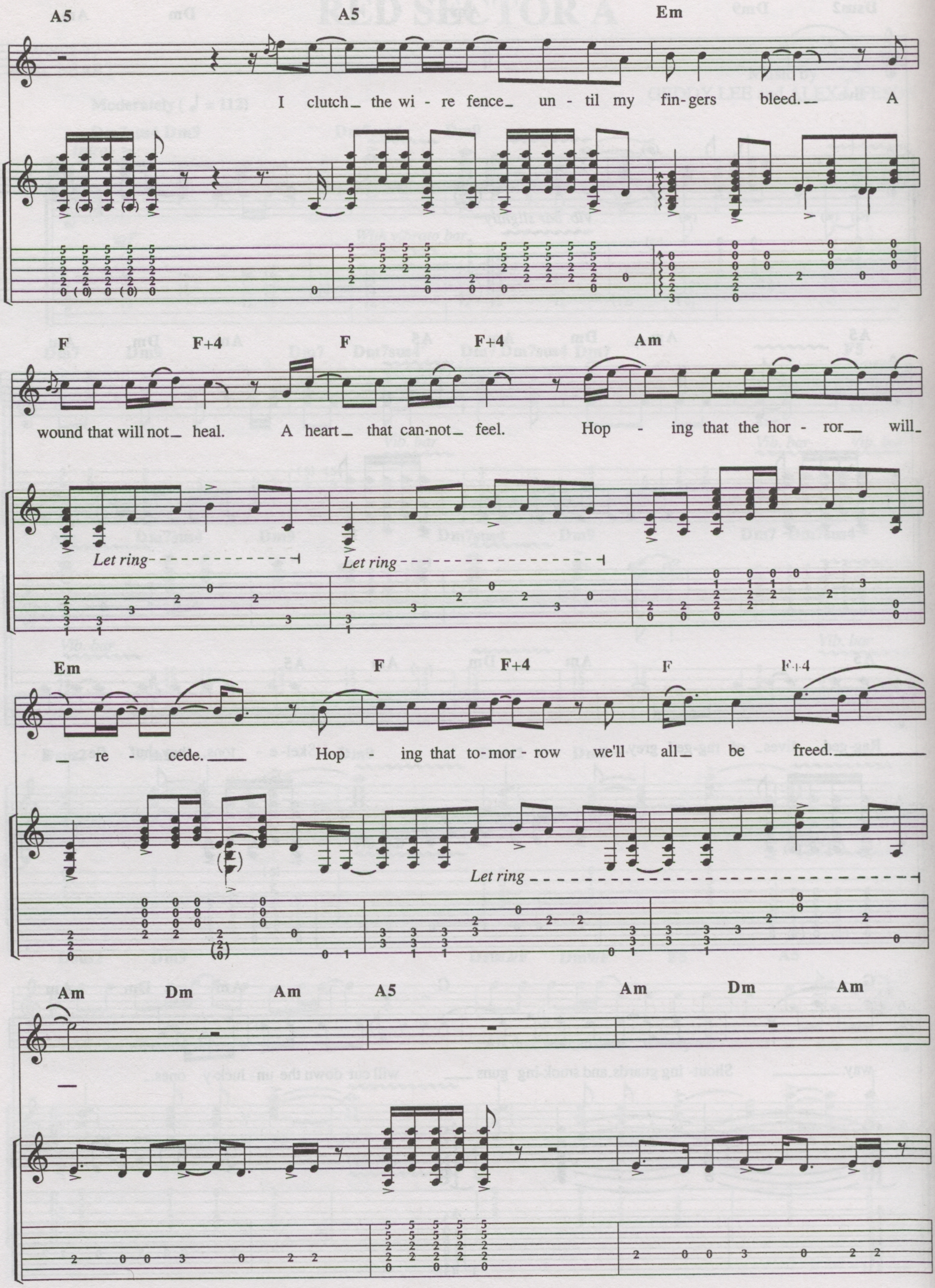
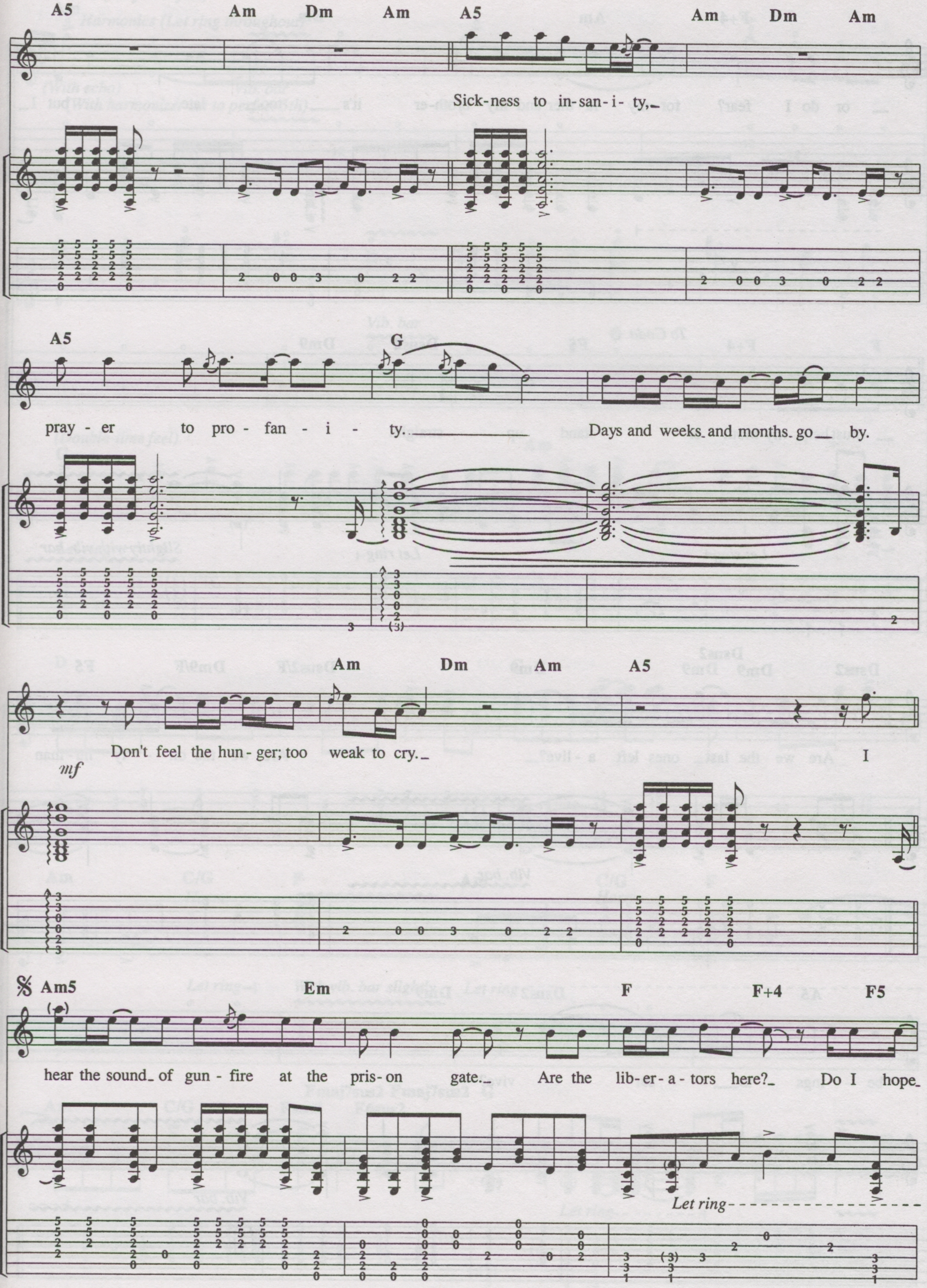
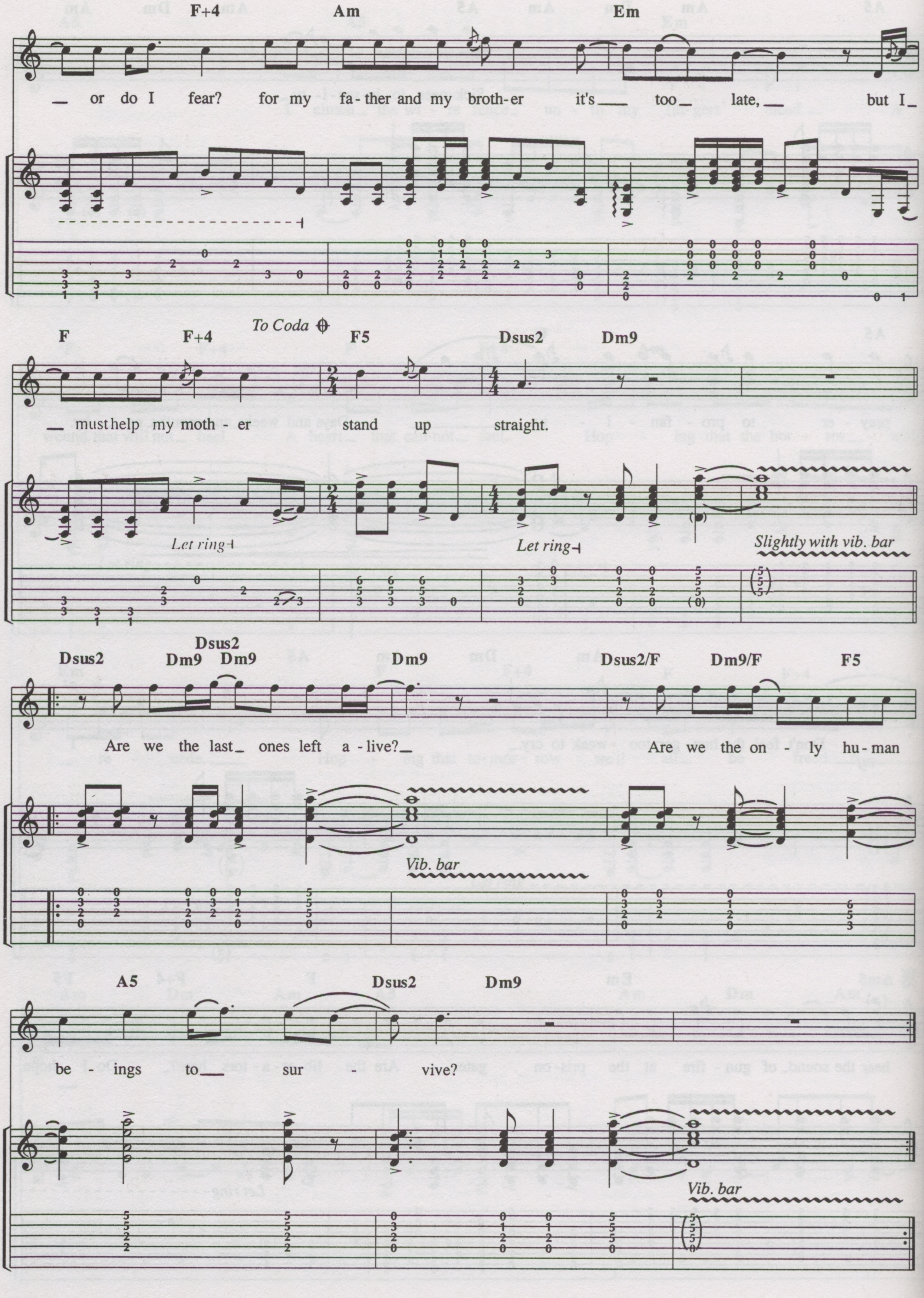
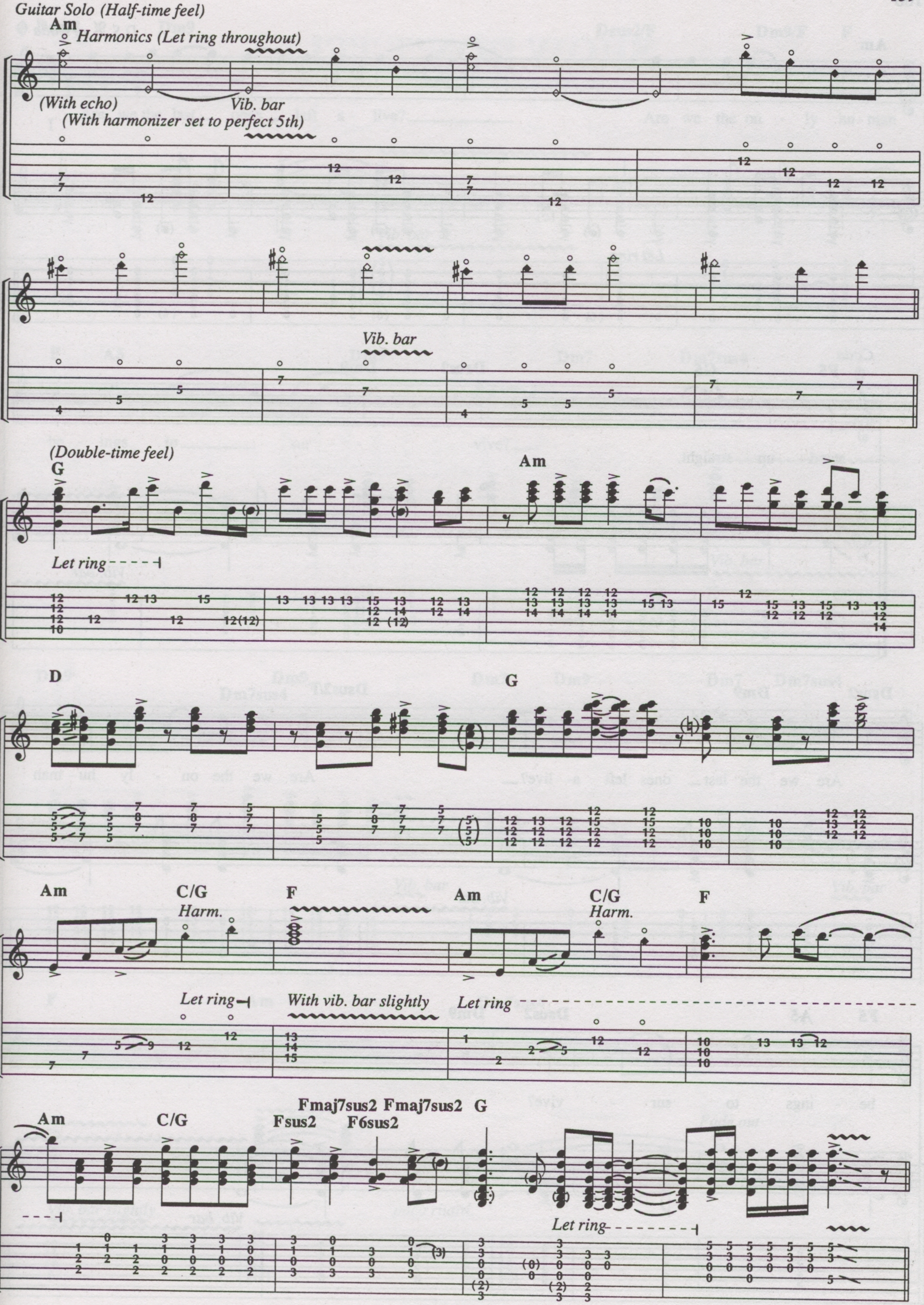
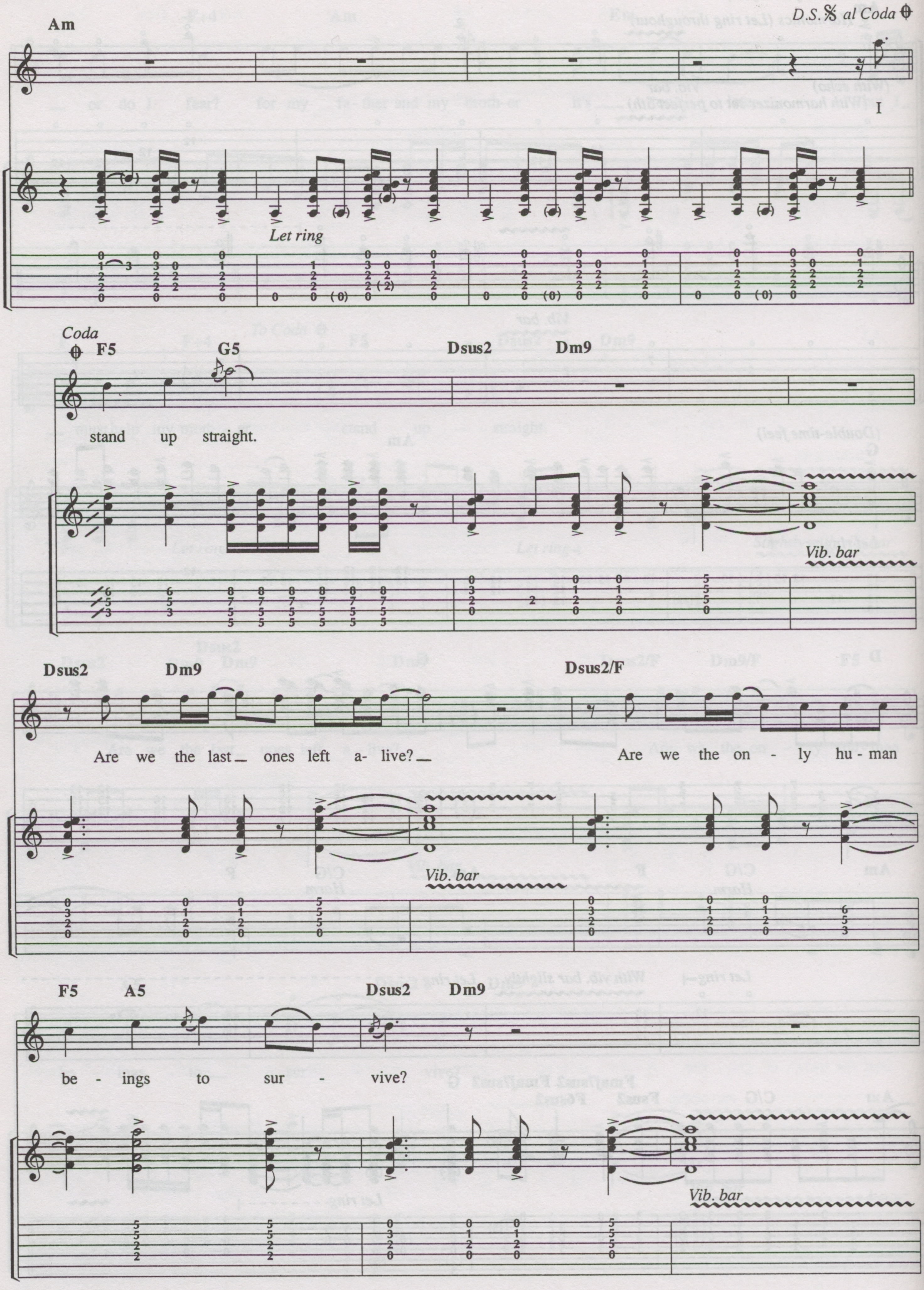

Dsus2 Dm9 Am Dm Am
live.
Vib. bar slightly
A5 Am Dm Am A5 Am Dm Am
A5 Am Dm Am A5
Rag-ged lives of rag-ged grey.
Skel-e - tons, they shuf - fle a -
G G Am Dm Am
way.
Shout- ing guards and smok-ing guns
will cut down the un - luck-y ones.

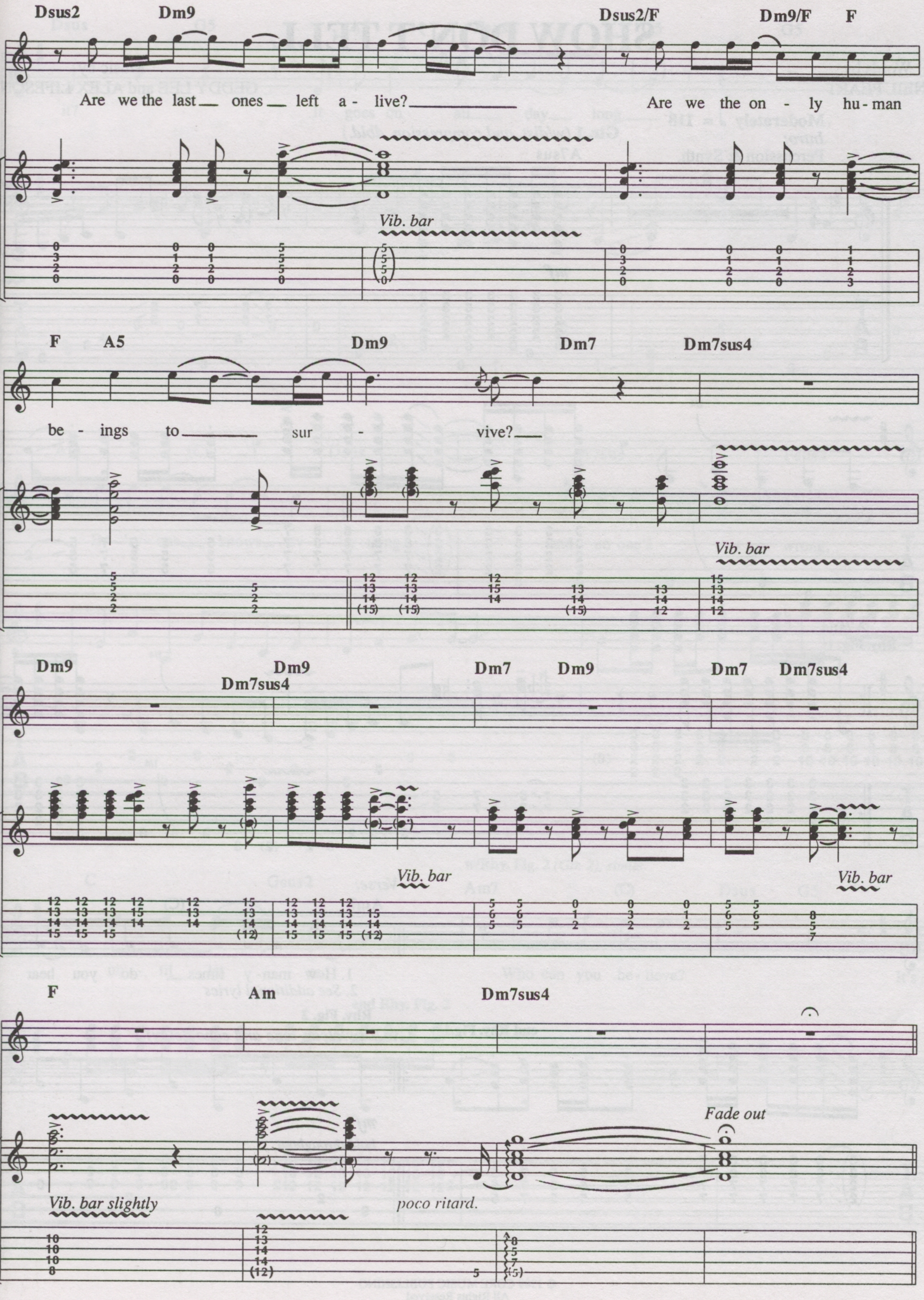

A5 A5 Em
I clutch the wi-re fence un-til my fin-gers bleed. A
F F+4 F F+4 Am
wound that will not heal. A heart that can-not feel. Hop-ing that the hor-ror will
Let ring
Let ring
Em F F+4 F F+4
re-cede. Hop-ing that to-mor-row we'll all be freed.
Let ring
Am Dm Am A5 Am Dm Am


A5 Am Dm Am A5 Am Dm Am
Sick-ness to in-san-i-ty,
A5 G
pray-er to pro-fan-i-ty.
Days and weeks and months go by.
Am Dm Am A5
Don't feel the hun-ger; too weak to cry.
I
mf
Am5 Em F F+4 F5
hear the sound of gun-fire at the pris-on gate.
Are the lib-er-a-tors here?
Do I hope
Let ring


F+4 Am Em
— or do I fear? for my fa - ther and my broth - er it's — too — late, — but I —
F F+4 To Coda F5 Dsus2 Dm9
— must help my moth - er stand up straight.
Let ring
Let ring
Slightly with vib. bar
Dsus2 Dm9 Dsus2 Dm9 Dm9 Dsus2/F Dm9/F F5
Are we the last — ones left a - live? — Are we the on - ly hu - man
Vib. bar
A5 Dsus2 Dm9
be - ings to — sur - vive?
Vib. bar


Guitar Solo (Half-time feel)
Am
Harmonics (Let ring throughout)
(With echo)
Vib. bar
(With harmonizer set to perfect 5th)
Vib. bar
(Double-time feel)
G
Let ring
Am
D
G
Am
C/G
Harm.
F
Let ring
With vib. bar slightly
Am
C/G
Harm.
F
Let ring
Am
C/G
Fsus2
Fmaj7sus2
Fmaj7sus2
F6sus2
G
Let ring

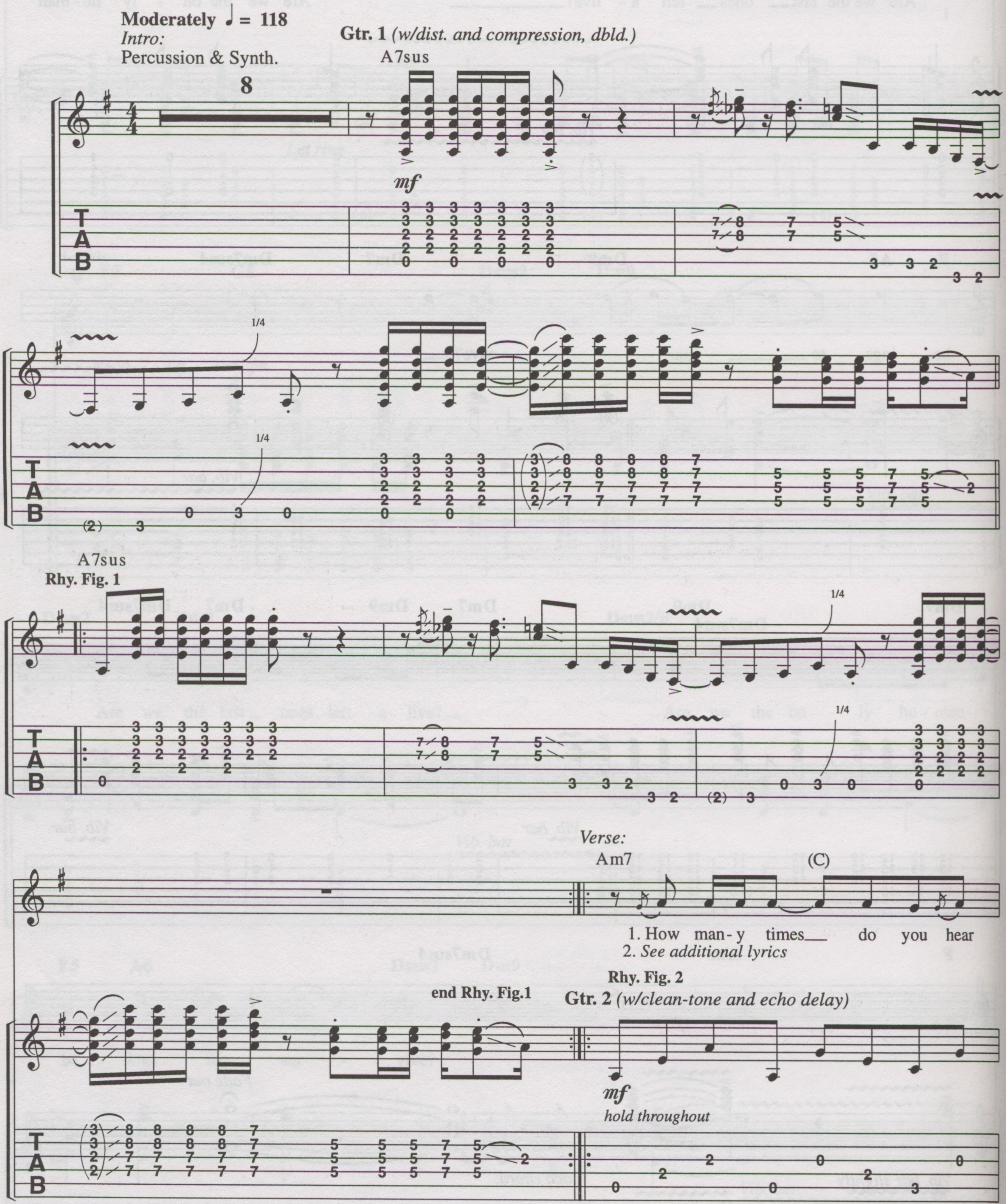

D.S. 𝄋 al Coda 𝄌
Am
Let ring
Coda
F5
G5
Dsus2
Dm9
stand up straight.
Vib. bar
Dsus2
Dm9
Dsus2/F
Are we the last ones left a- live?
Are we the on - ly hu - man
Vib. bar
F5
A5
Dsus2
Dm9
be - ings to sur - vive?
Vib. bar


Dsus2
Dm9
Dsus2/F
Dm9/F
F
Are we the last ones left a - live?
Are we the on - ly human
Vib. bar
F
A5
Dm9
Dm7
Dm7sus4
be - ings to sur - vive?
Vib. bar
Dm9
Dm7sus4
Dm9
Dm7
Dm9
Dm7
Dm7sus4
Vib. bar
Vib. bar
F
Am
Dm7sus4
Fade out
Vib. bar slightly
poco ritard.

SHOW DON'T TELL

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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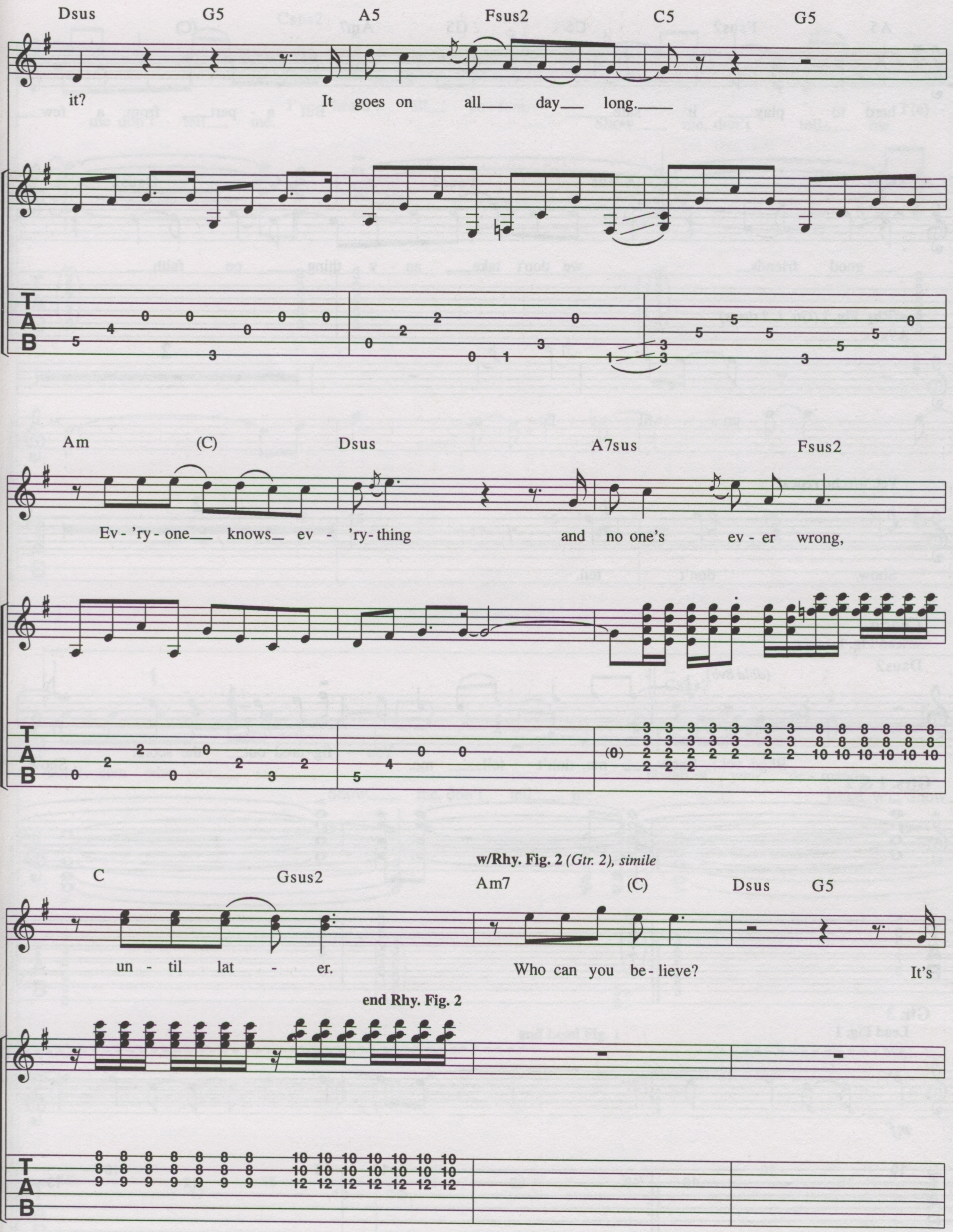
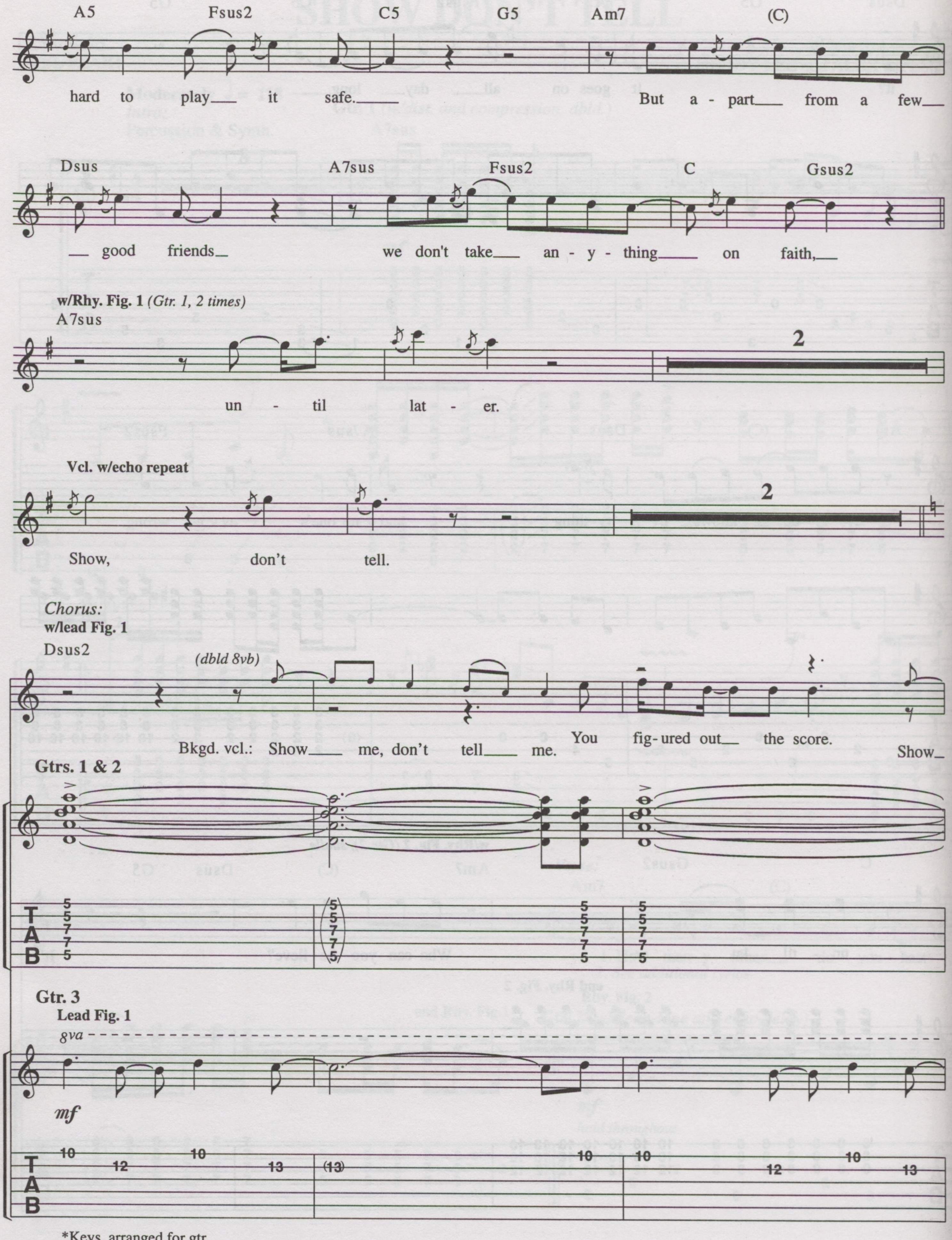
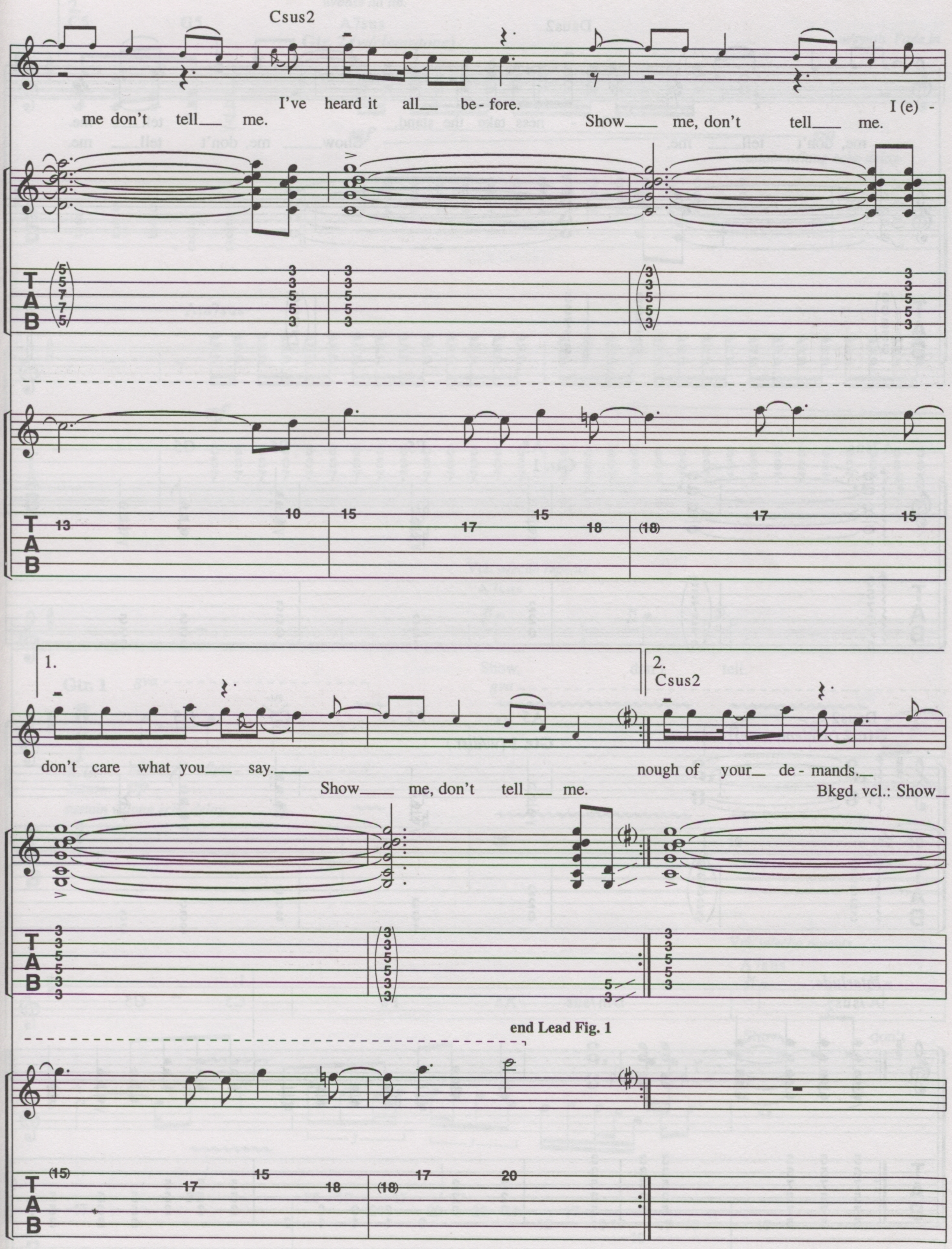
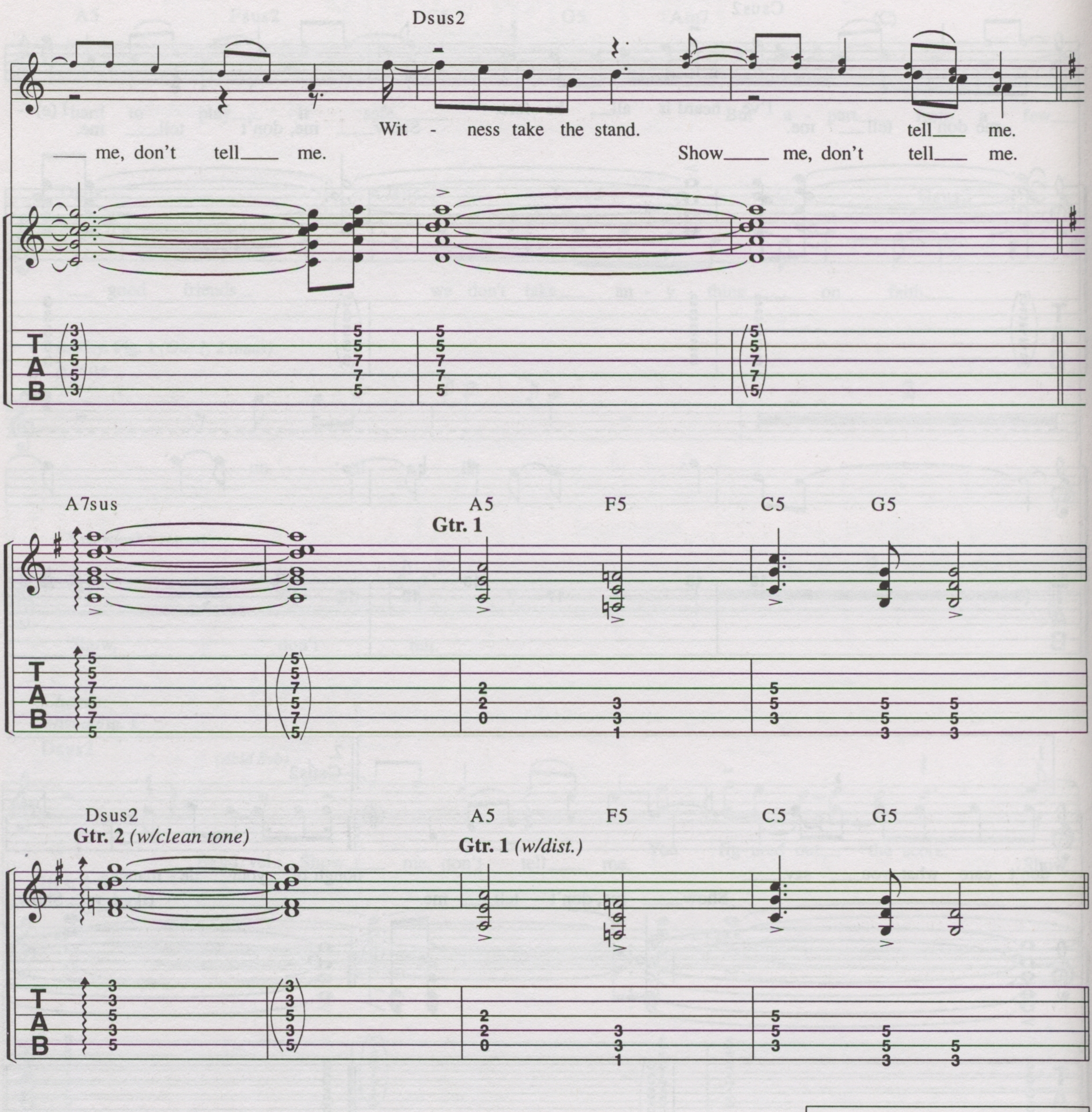
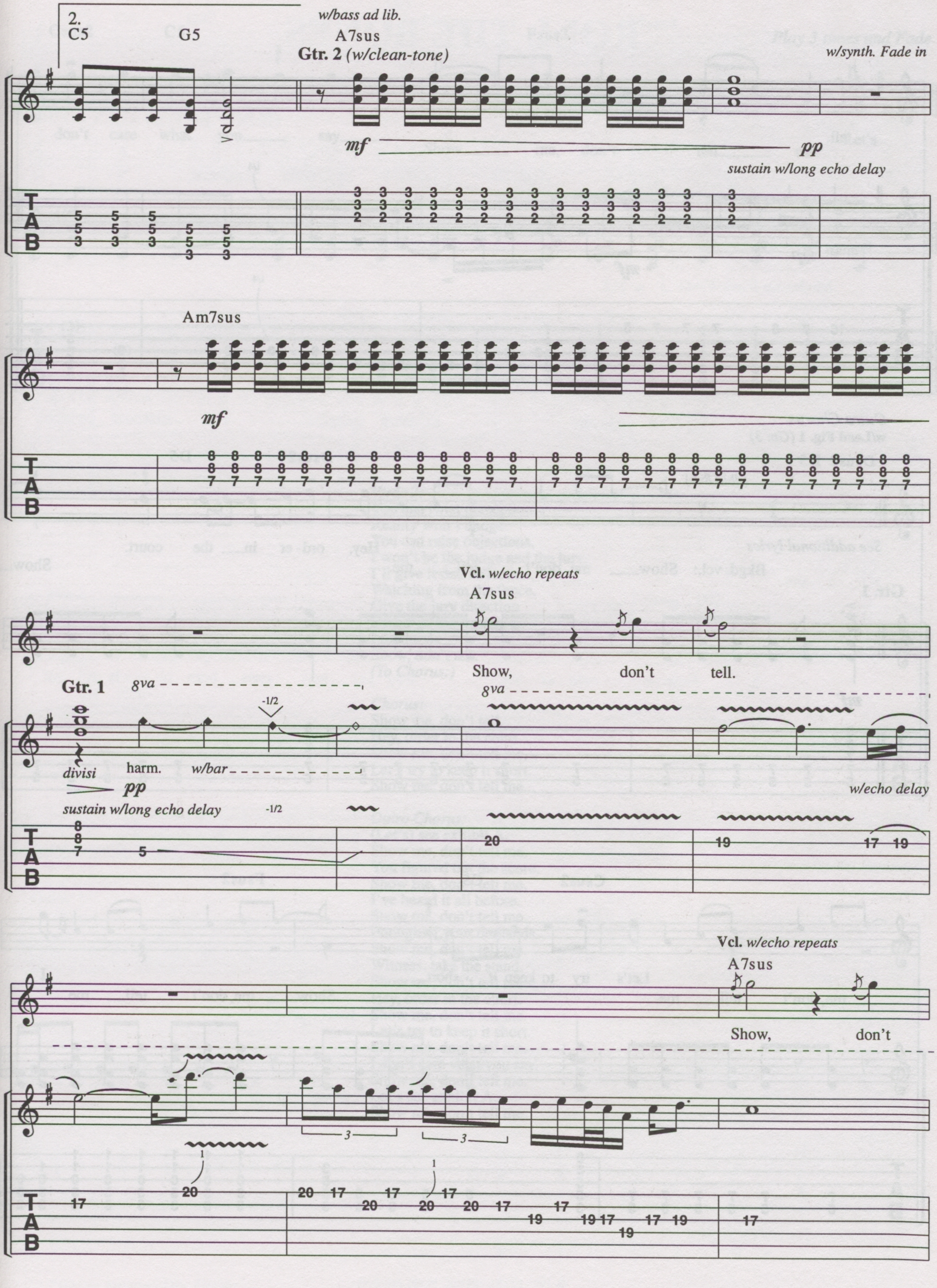

Dsus G5 A5 Fsus2 C5 G5
it? It goes on all___ day___ long.____
Am (C) Dsus A7sus Fsus2
Ev - 'ry - one___ knows___ ev - 'ry - thing and no one's ev - er wrong,
w/Rhy. Fig. 2 (Gtr. 2), simile
C Gsus2 Am7 (C) Dsus G5
un - til lat - er. Who can you be - lieve? It's
end Rhy. Fig. 2
TAB

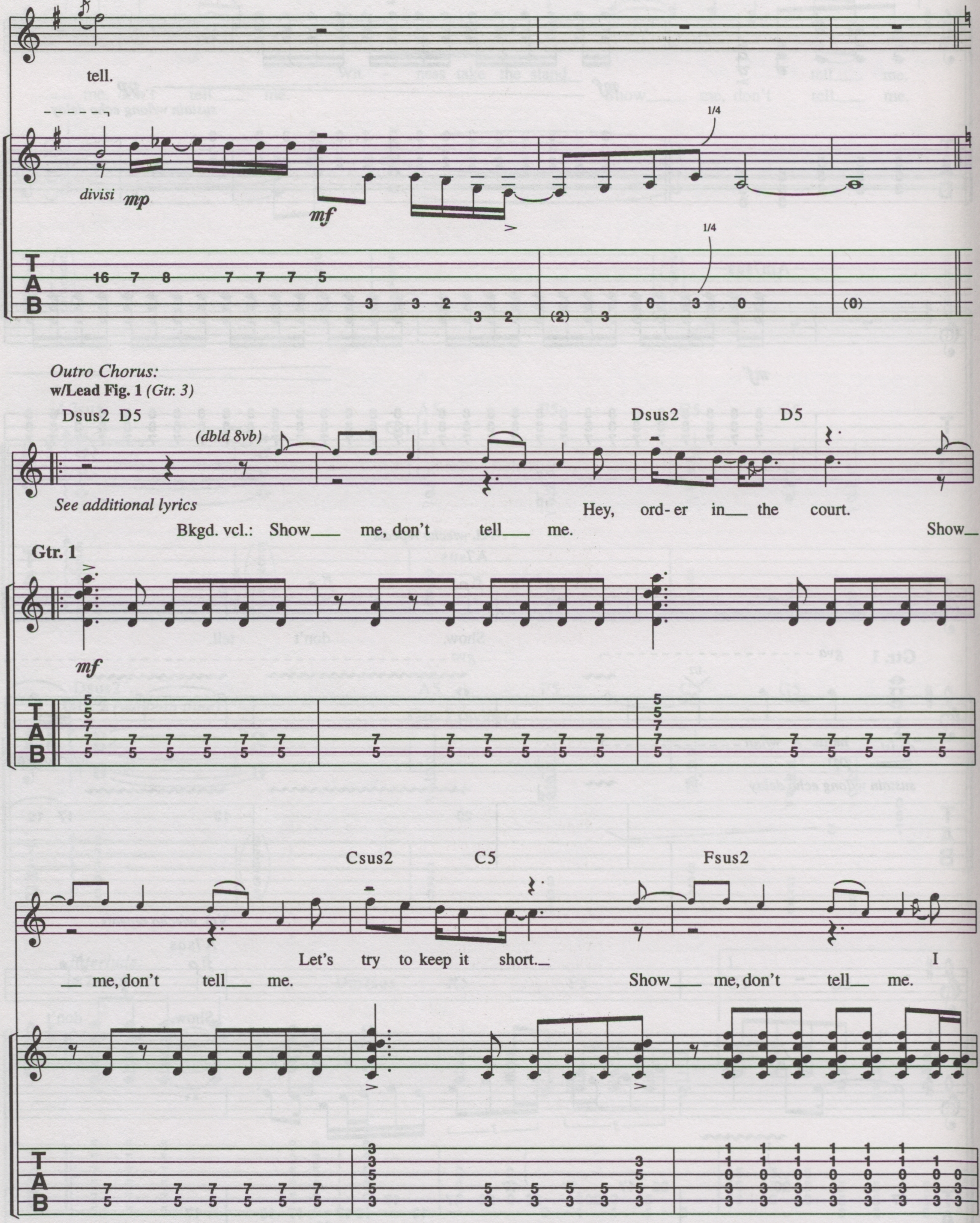


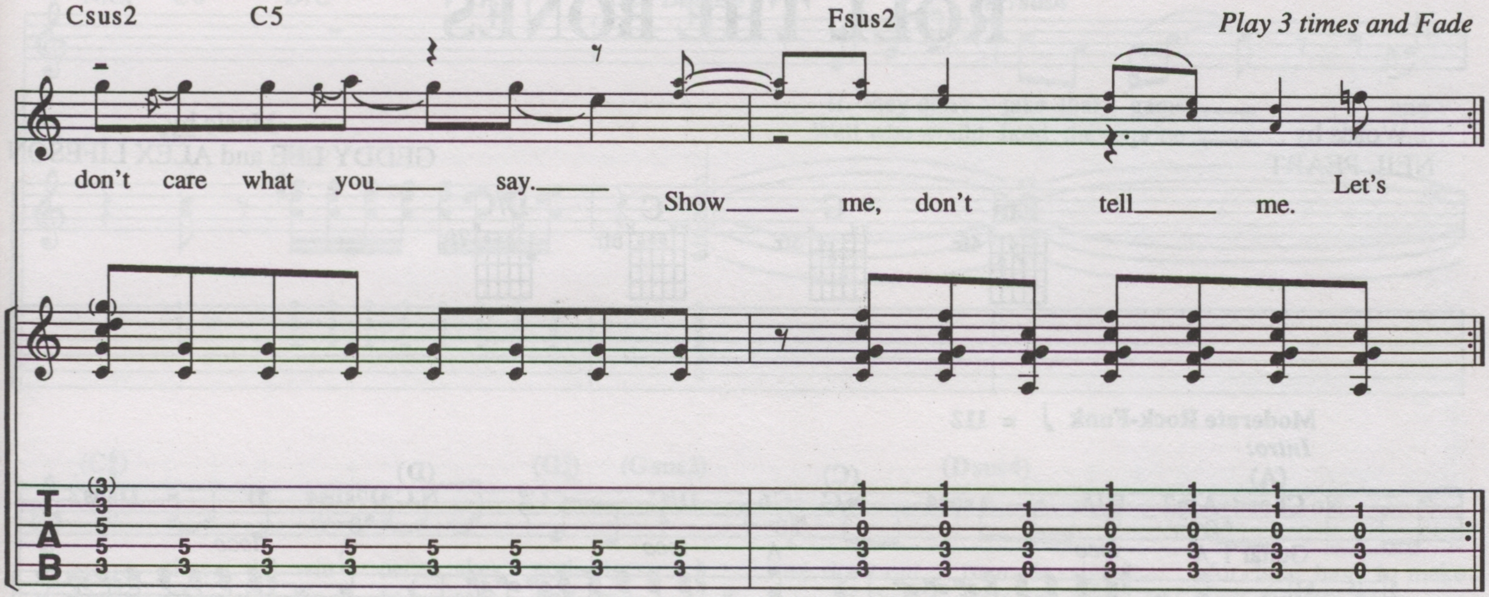
*Keys. arranged for gtr.


Csus2
I've heard it all__ be- fore.
me don't tell__ me.
Show___ me, don't tell___ me.
I (e) -
1.
don't care what you__ say.
Show___ me, don't tell___ me.
2.
Csus2
nough of your__ de- mands._
Bkgd. vcl.: Show__
end Lead Fig. 1


Dsus2
Wit - ness take the stand.
tell___ me.
___ me, don't tell___ me.
Show___ me, don't tell___ me.
A7sus
A5
F5
C5
G5
Gr. 1
Dsus2
Gtr. 2 (w/clean tone)
Gtr. 1 (w/dist.)
Interlude:
A7sus
Dm7sus
1.


2.
C5
G5
w/bass ad lib.
A7sus
Gtr. 2 (w/clean-tone)
w/synth. Fade in
mf
pp
sustain w/long echo delay
Am7sus
mf
Vcl. w/echo repeats
A7sus
Show,
don't
tell.
Gtr. 1
8va
harm.
w/bar
divisi
pp
sustain w/long echo delay
w/echo delay
Vcl. w/echo repeats
A7sus
Show,
don't


tell.
divisi
mp
mf
1/4
Outro Chorus:
w/Lead Fig. 1 (Gtr. 3)
Dsus2 D5
(dbld 8vb)
Dsus2
D5
See additional lyrics
Hey, ord- er in___ the court.
Bkgd. vcl.: Show___ me, don't tell___ me.
Show___
Gtr. 1
mf
Csus2
C5
Fsus2
Let's try to keep it short.___
I
___ me, don't tell___ me.
Show___ me, don't tell___ me.



Verse 2:
You can twist perceptions,
Reality won't budge.
You can raise objections,
I won't be the judge and the jury.
I'll give it due reflection,
Watching from the fence.
Give the jury direction
Based on the evidence.
I the jury.
Show, don't tell.
(To Chorus:)

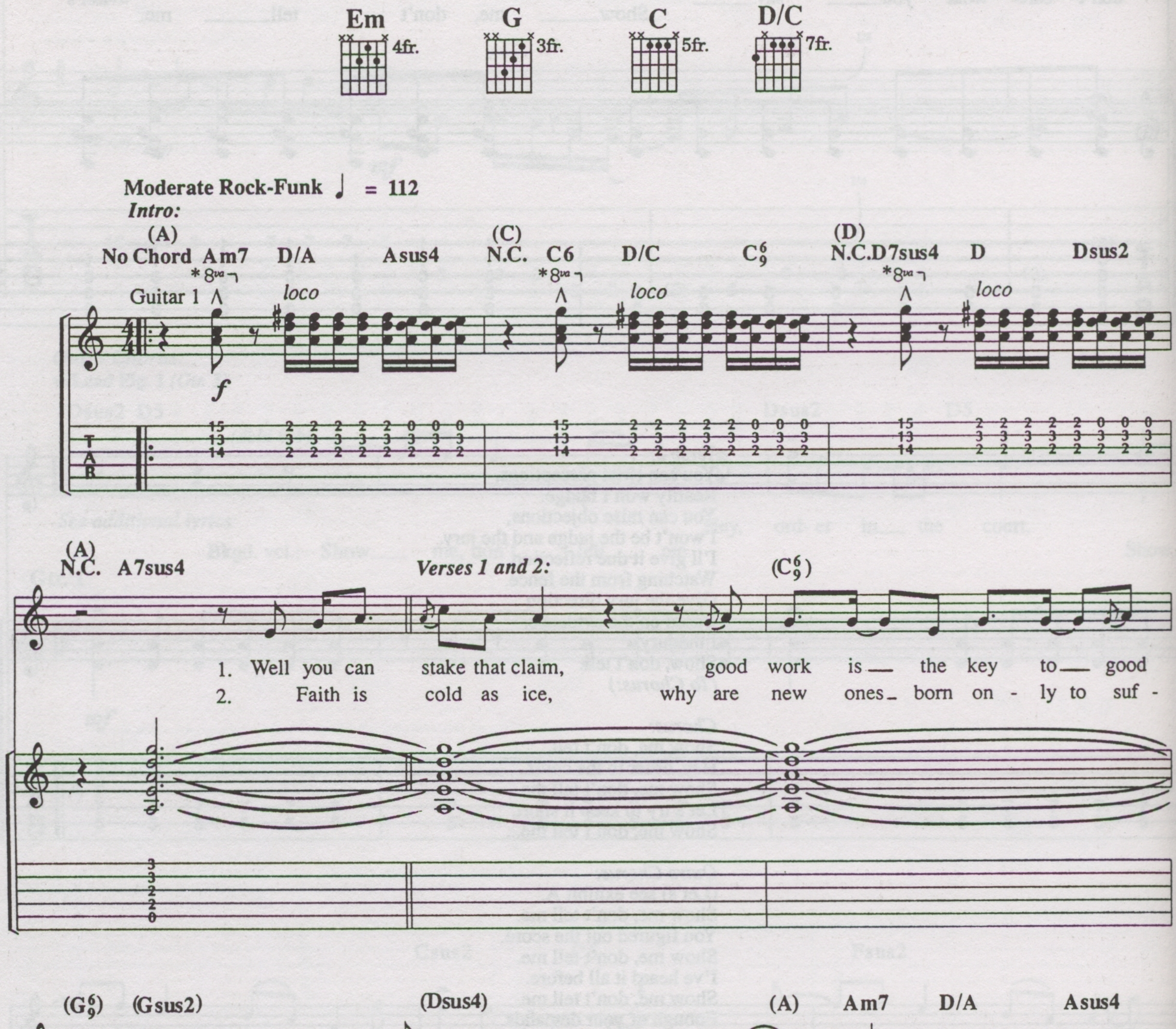
Chorus:
Show me, don't tell,
Hey, order in the court.
Show me, don't tell me.
Let's try to keep it short.
Show me, don't tell me...

Outro Chorus:
(Let's) see exhibit A.
Show me, don't tell me.
You figured out the score.
Show me, don't tell me.
I've heard it all before.
Show me, don't tell me.
Enough of your demands.
Show me, don't tell me.
Witness, take the stand.
Show me, don't tell me.
Hey, order in the court.
Show me, don't tell me.
Let's try to keep it short.
Show me, don't tell me.
I don't care what you say.
Show me, don't tell me.
Let's see exhibit A.
Show me, don't tell me.

ROLL THE BONES

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



*Horns arranged for Guitar.

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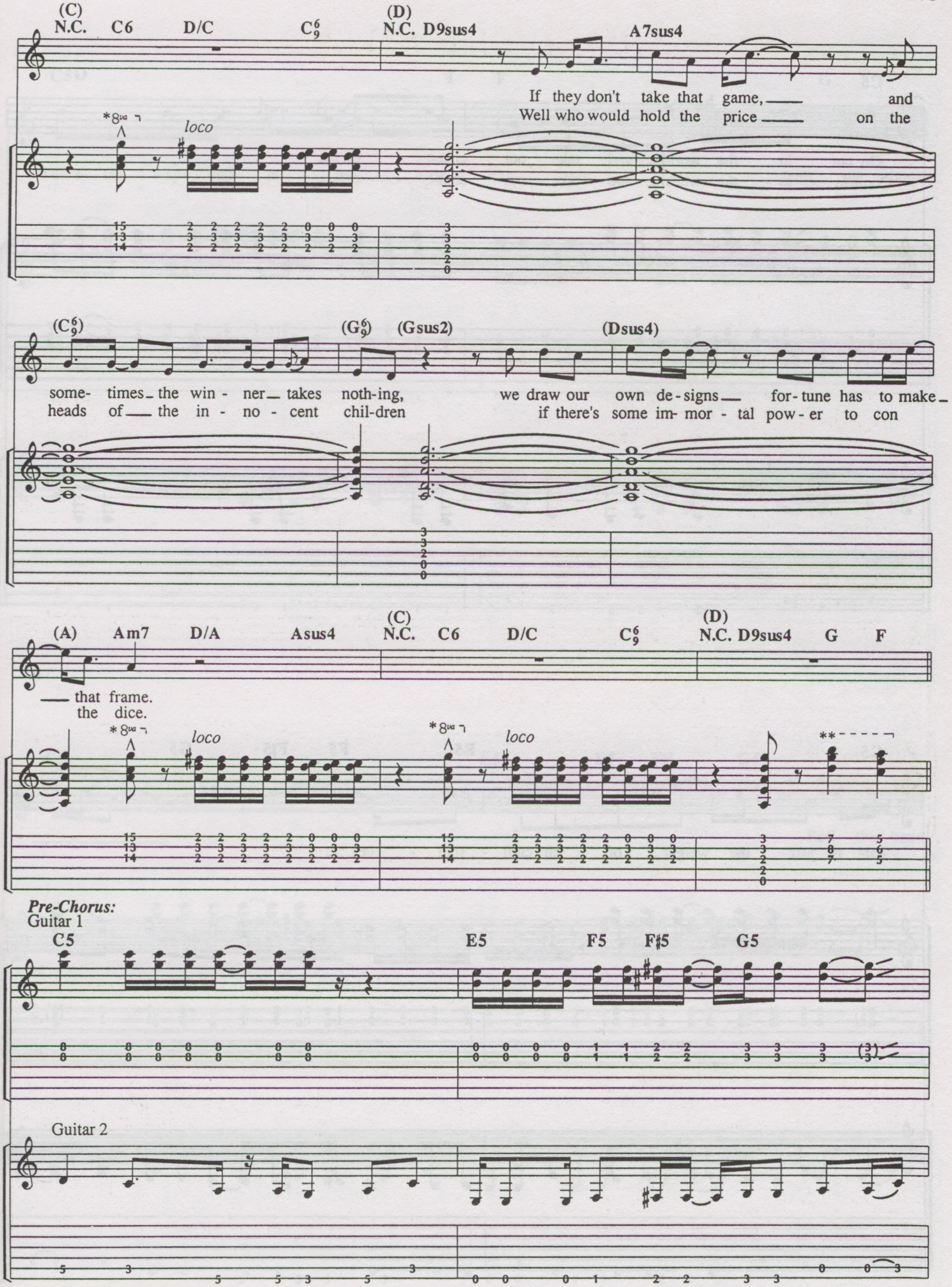
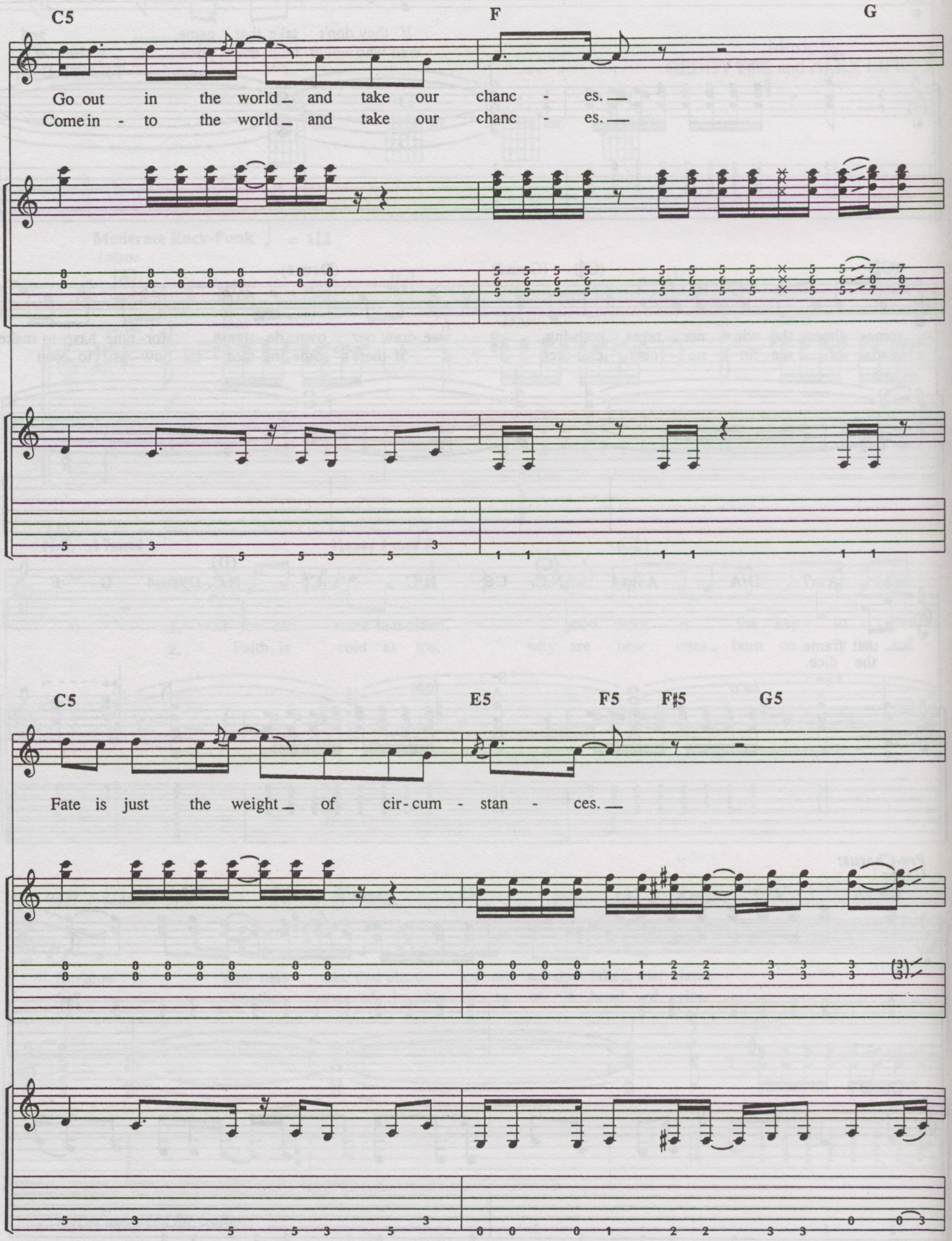
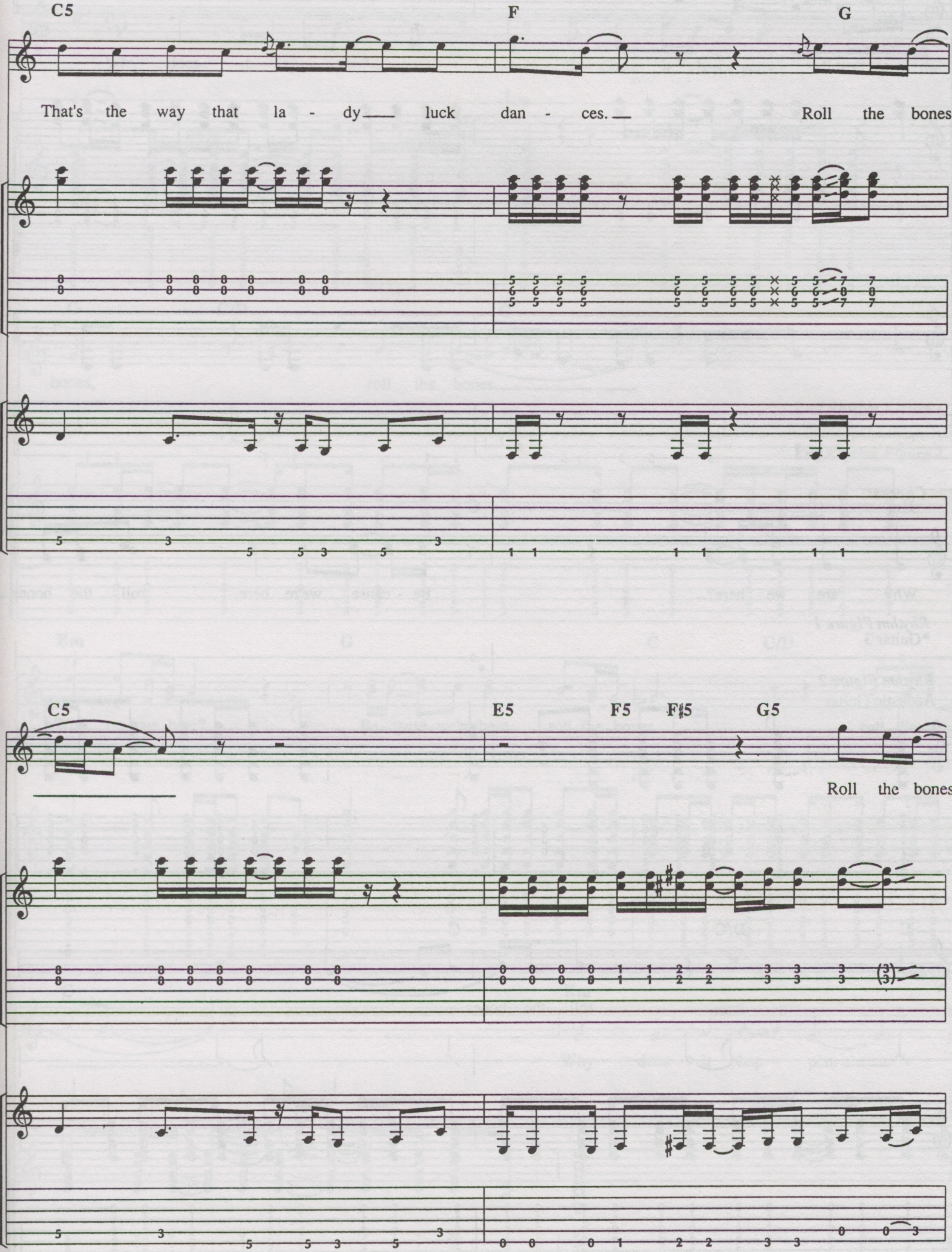
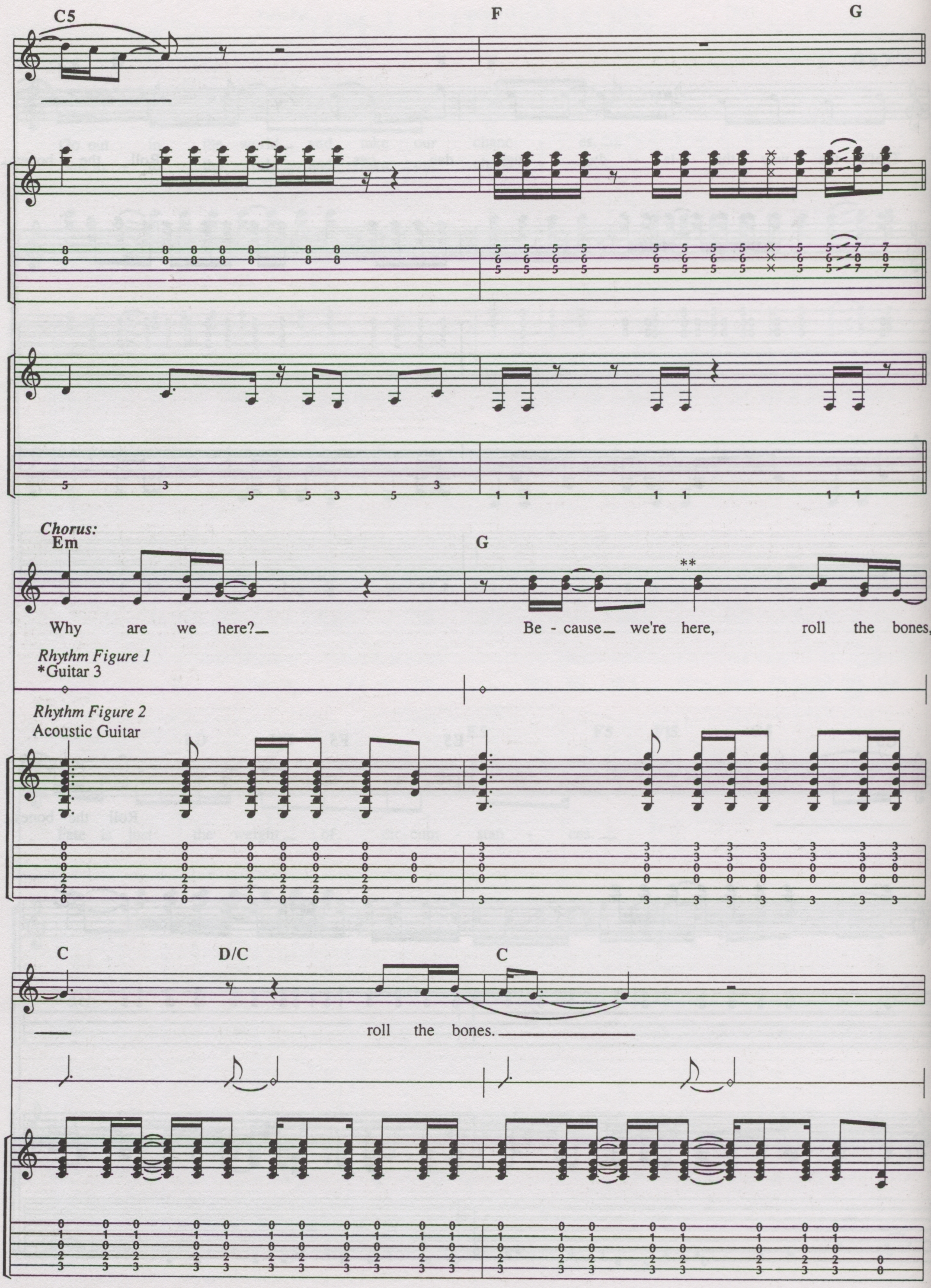


*Horns arranged for Guitar.

** Organ arranged for Guitar.

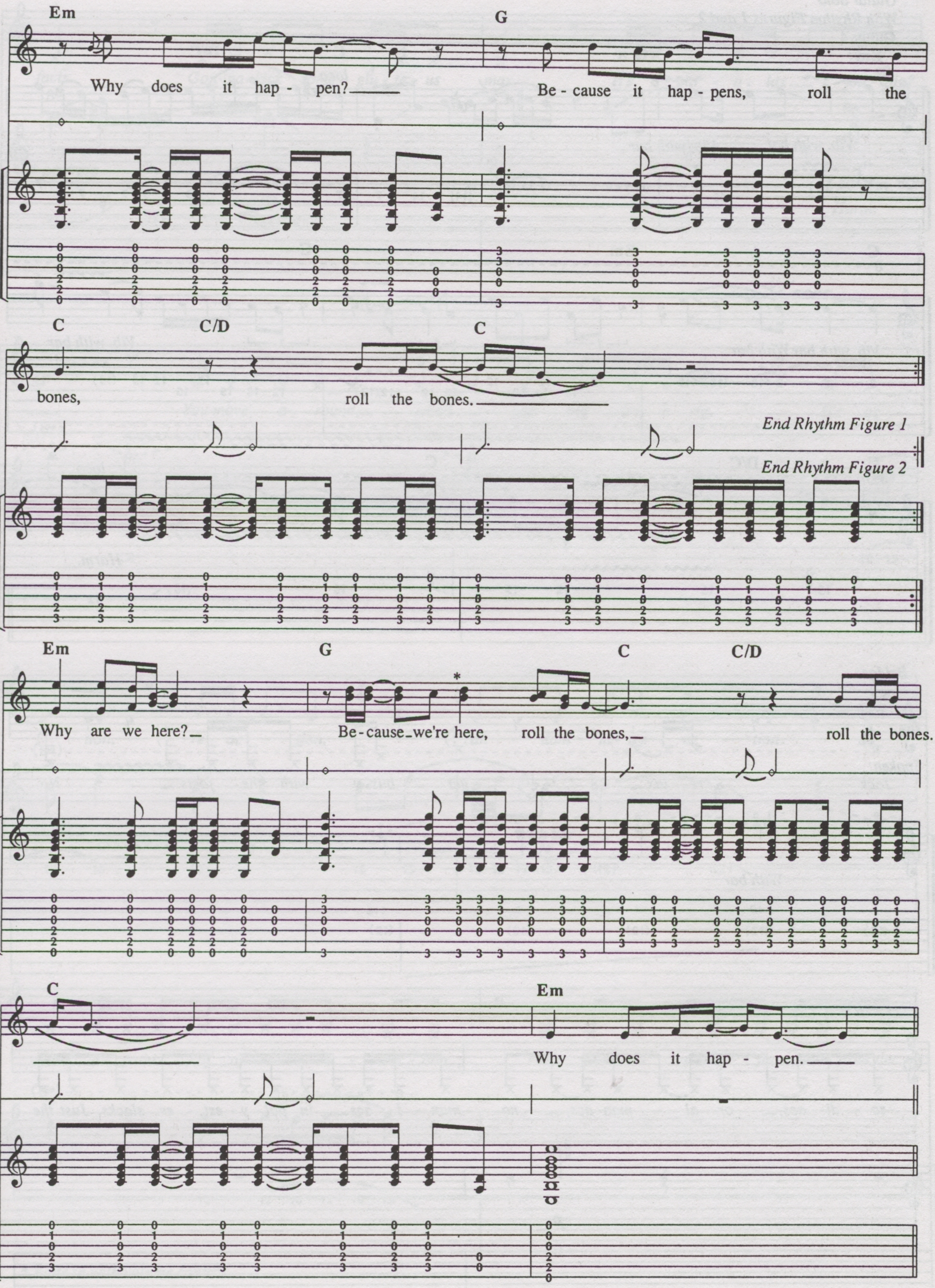

C5
F
G
Go out in the world _ and take our chanc - es. __
Come in - to the world _ and take our chanc - es. __
C5
E5
F5
F♯5
G5
Fate is just the weight _ of cir - cum - stan - ces. __


C5
F
G
That's the way that la - dy luck dan - ces. Roll the bones.
C5
E5
F5
F♯5
G5
Roll the bones.

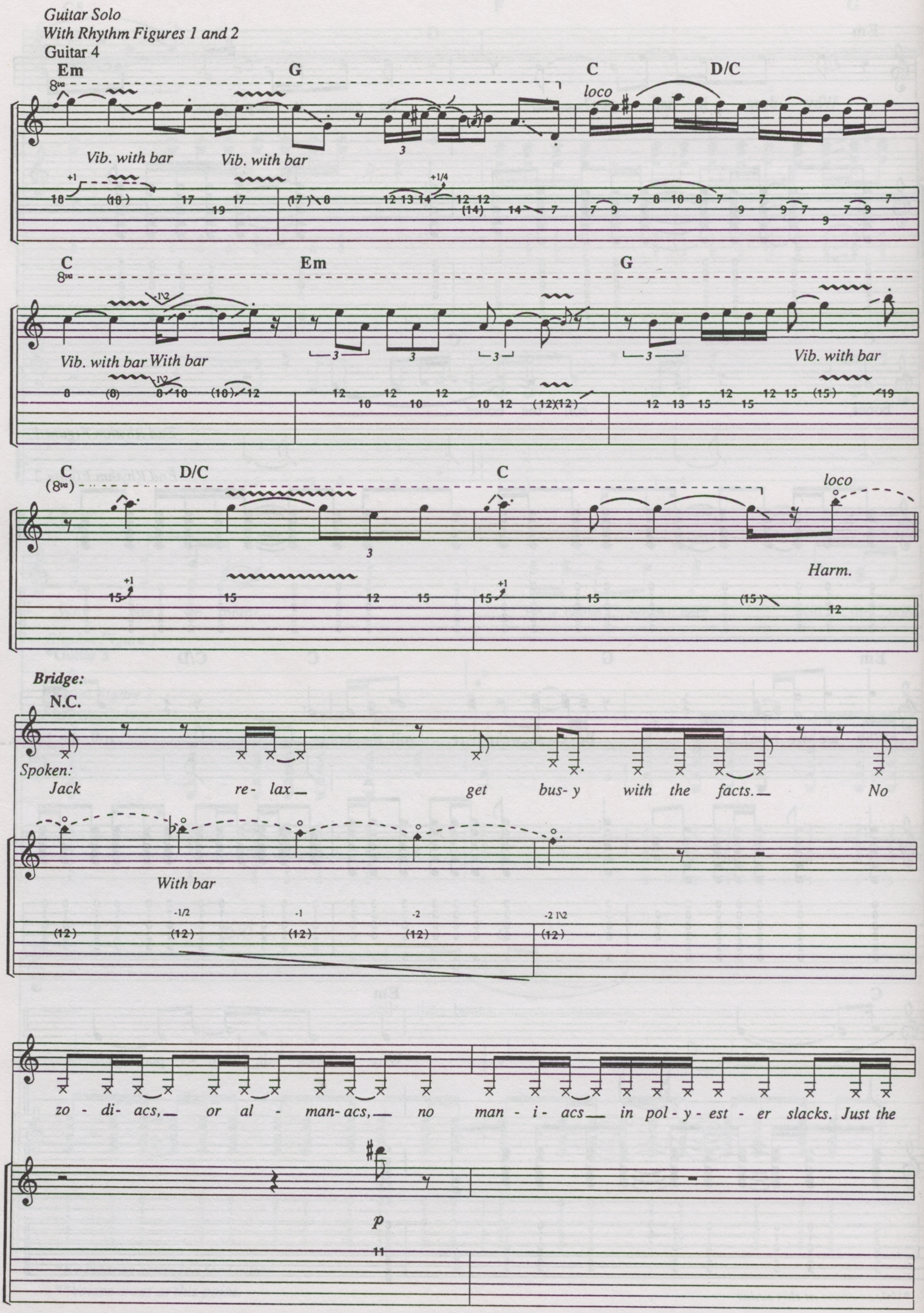


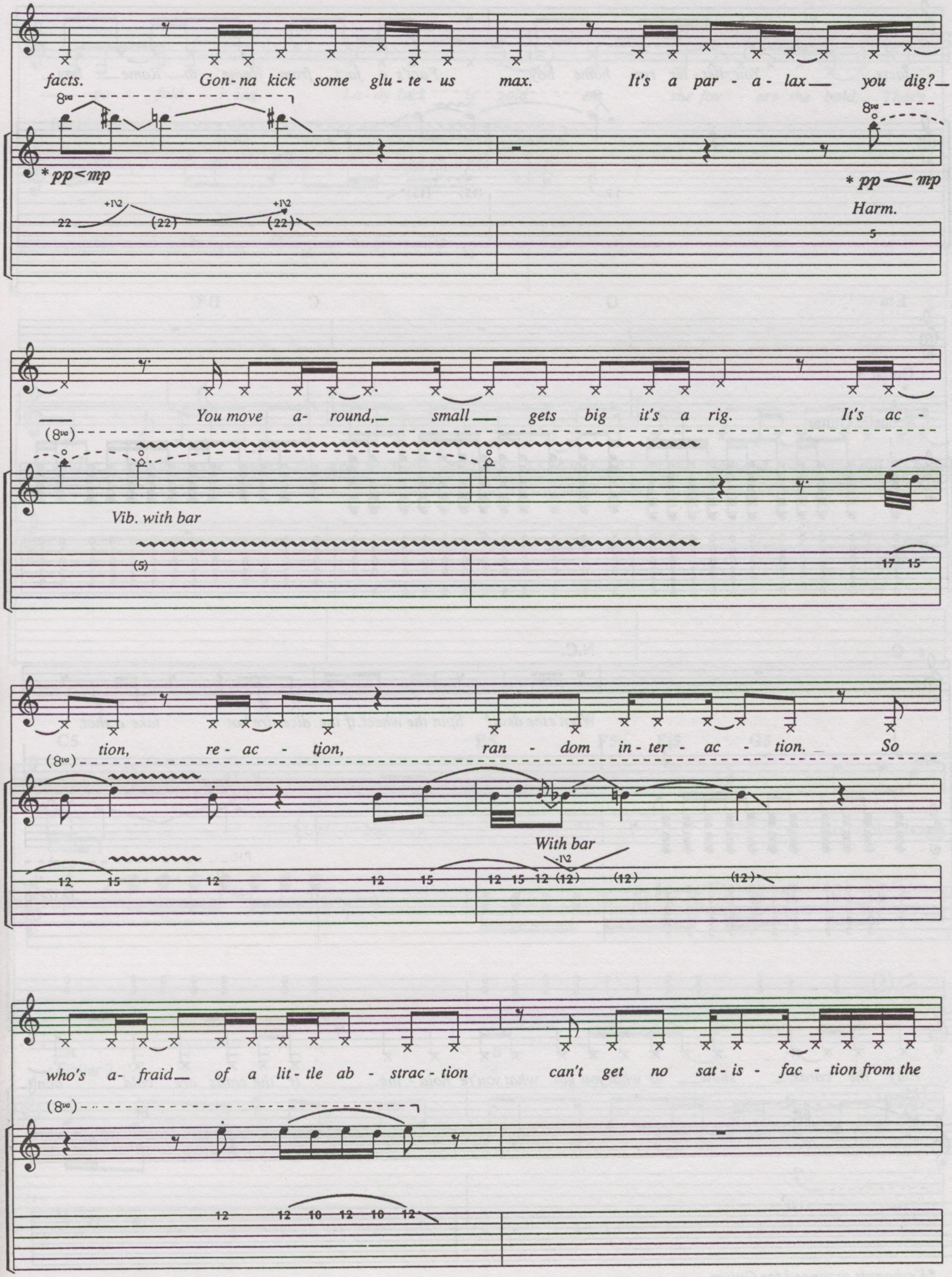
*Keyboards arranged for Guitar.

**Voices cross at this point.

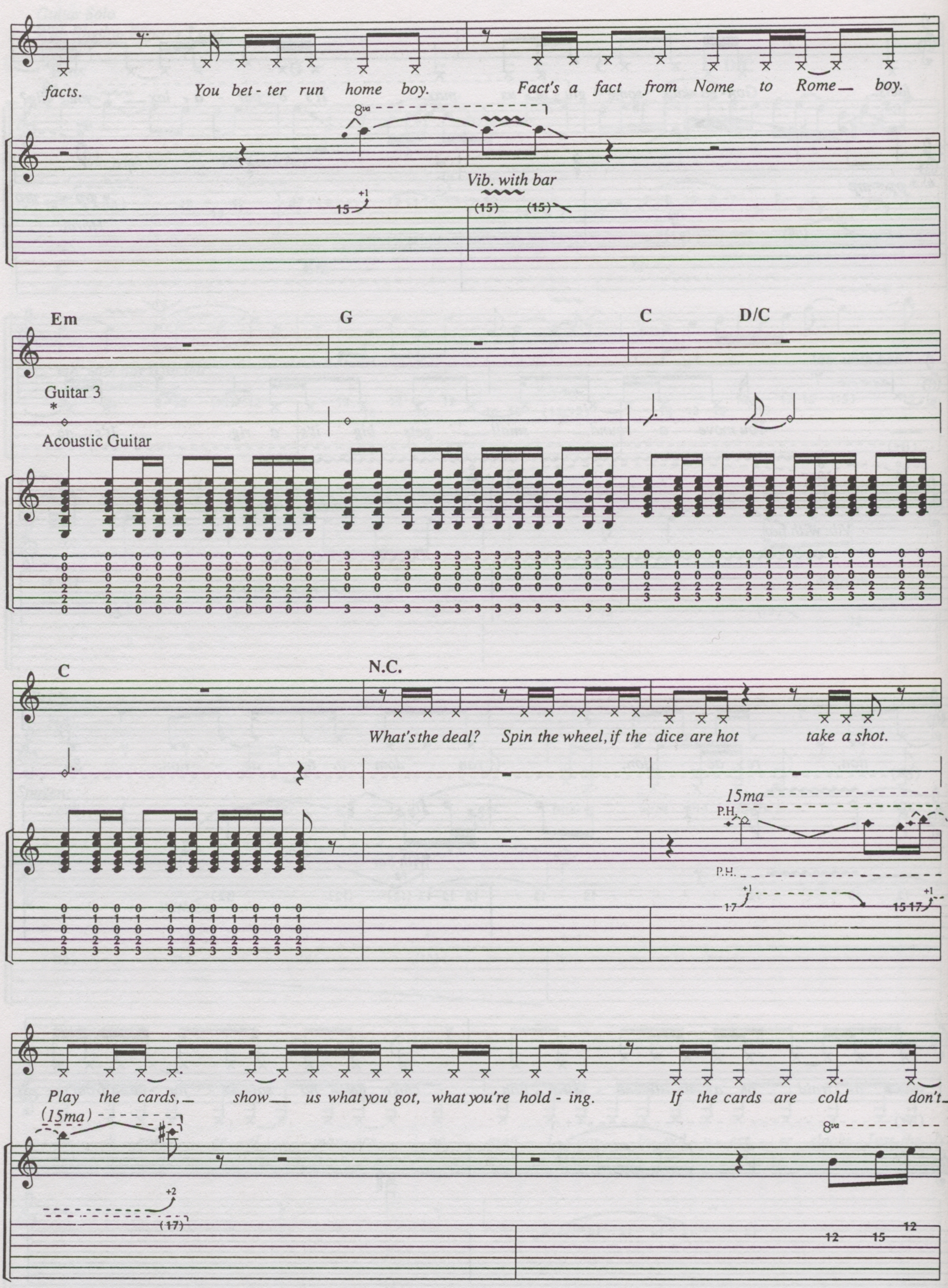


*Voices cross at this point

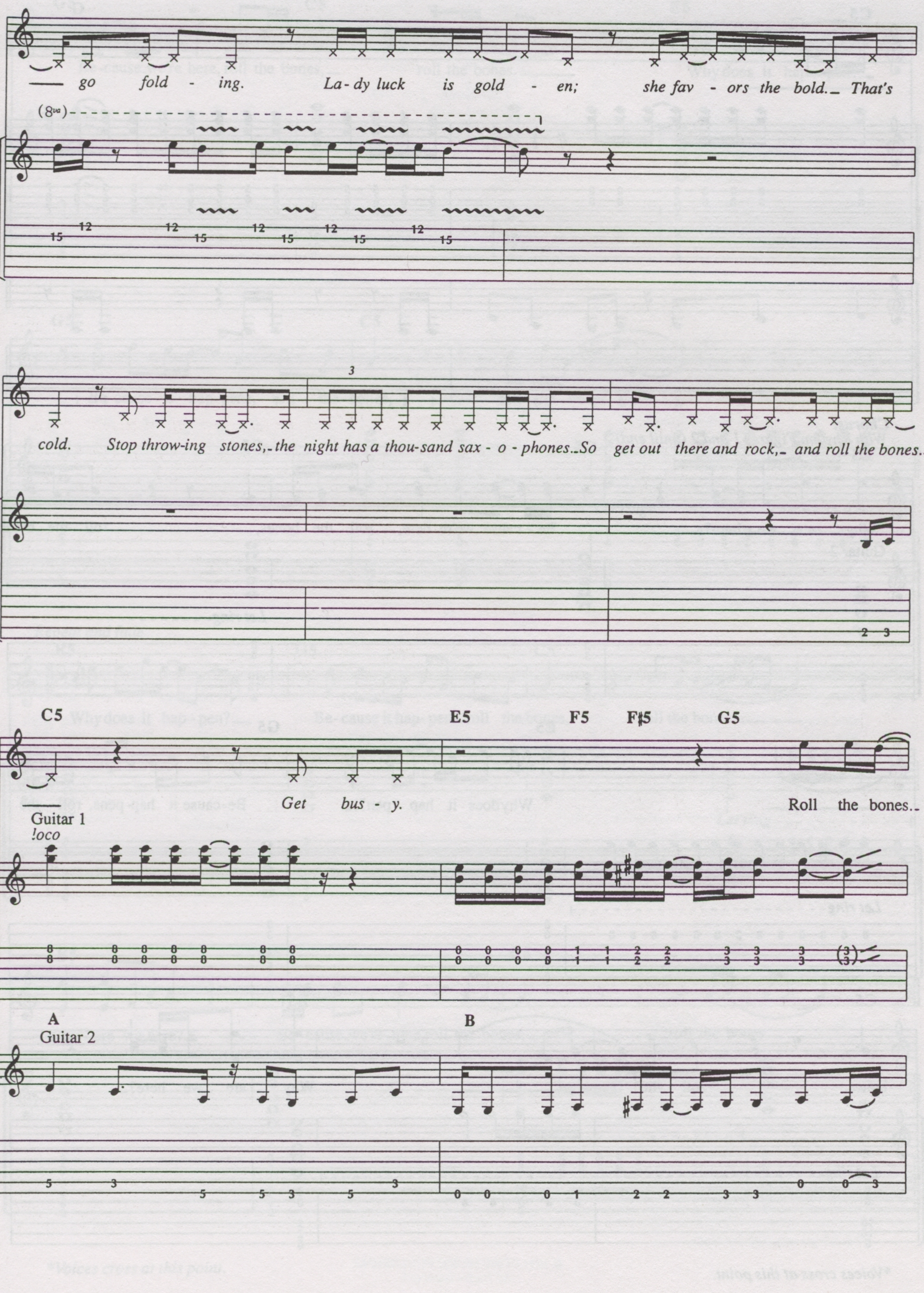

Guitar Solo
With Rhythm Figures 1 and 2
Guitar 4
Em
G
C
D/C
loco
Vib. with bar
Vib. with bar
Em
G
Vib. with bar
With bar
Vib. with bar
C
D/C
C
loco
Harm.
Bridge:
N.C.
Spoken:
Jack re- lax get bus- y with the facts. No
With bar
zo- di- acs, or al - man- acs, no man- i- acs in pol- y- est- er slacks. Just the

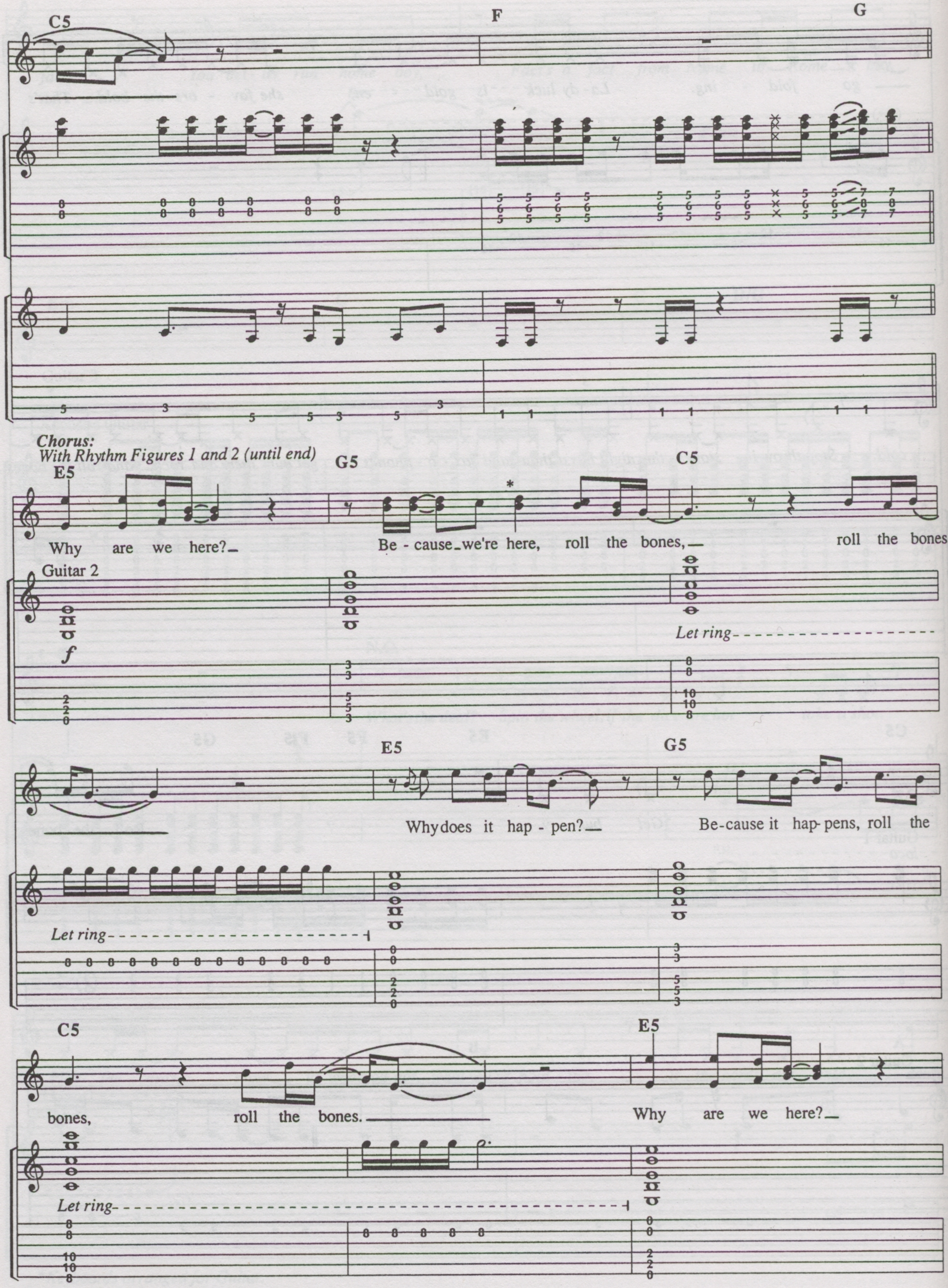


* Fade in with volume control.

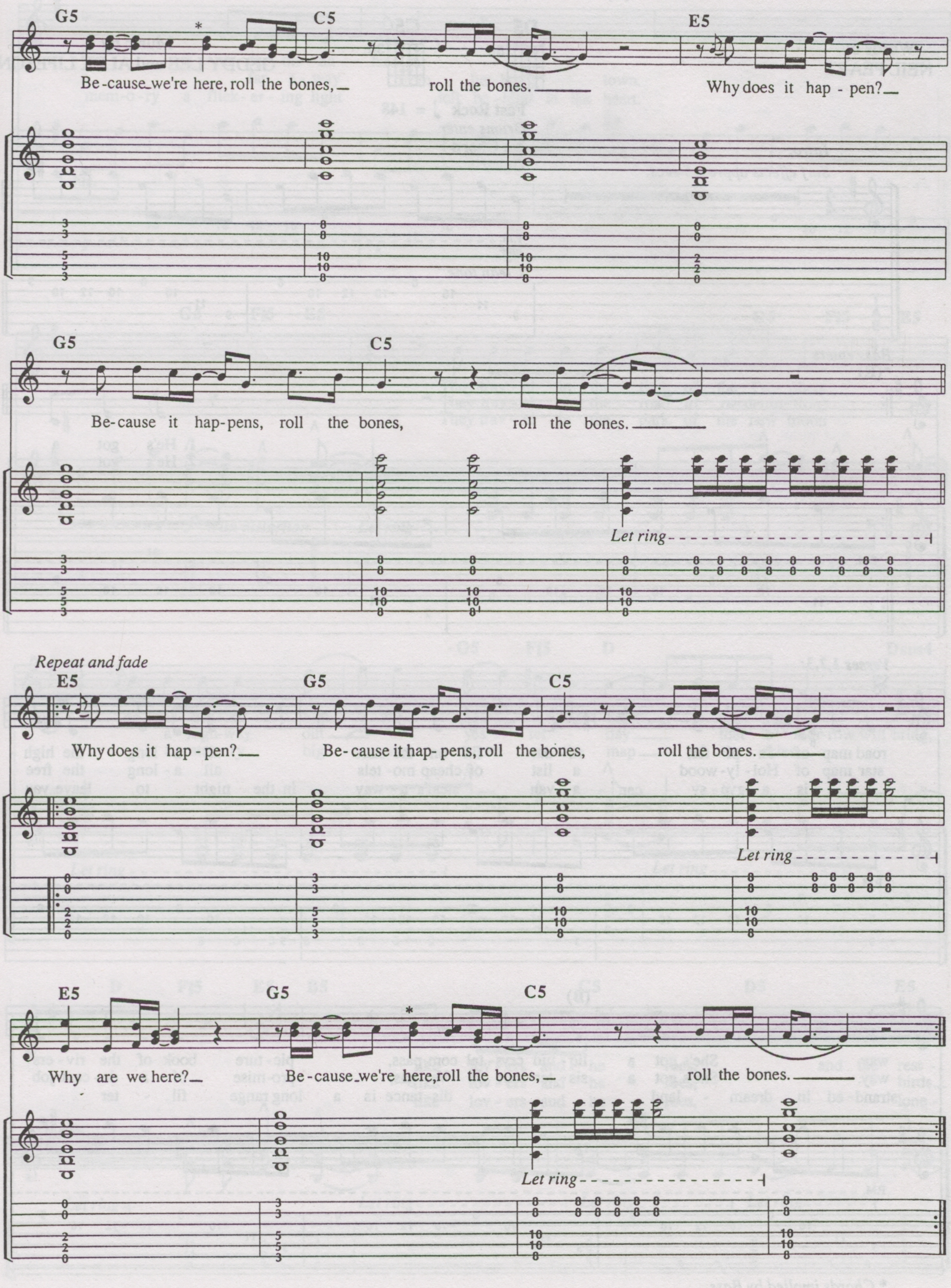


*Keyboards arranged for Guitar.


go fold - ing. La - dy luck is gold - en; she fav - ors the bold. That's
(8va)
cold. Stop throw-ing stones, the night has a thou-sand sax - o - phones. So get out there and rock, and roll the bones.
C5
E5
F5
F#5
G5
Get bus - y.
Roll the bones.
Guitar 1
loco
A
B
Guitar 2



*Voices cross at this point.

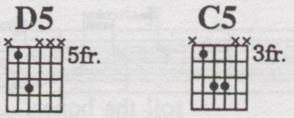


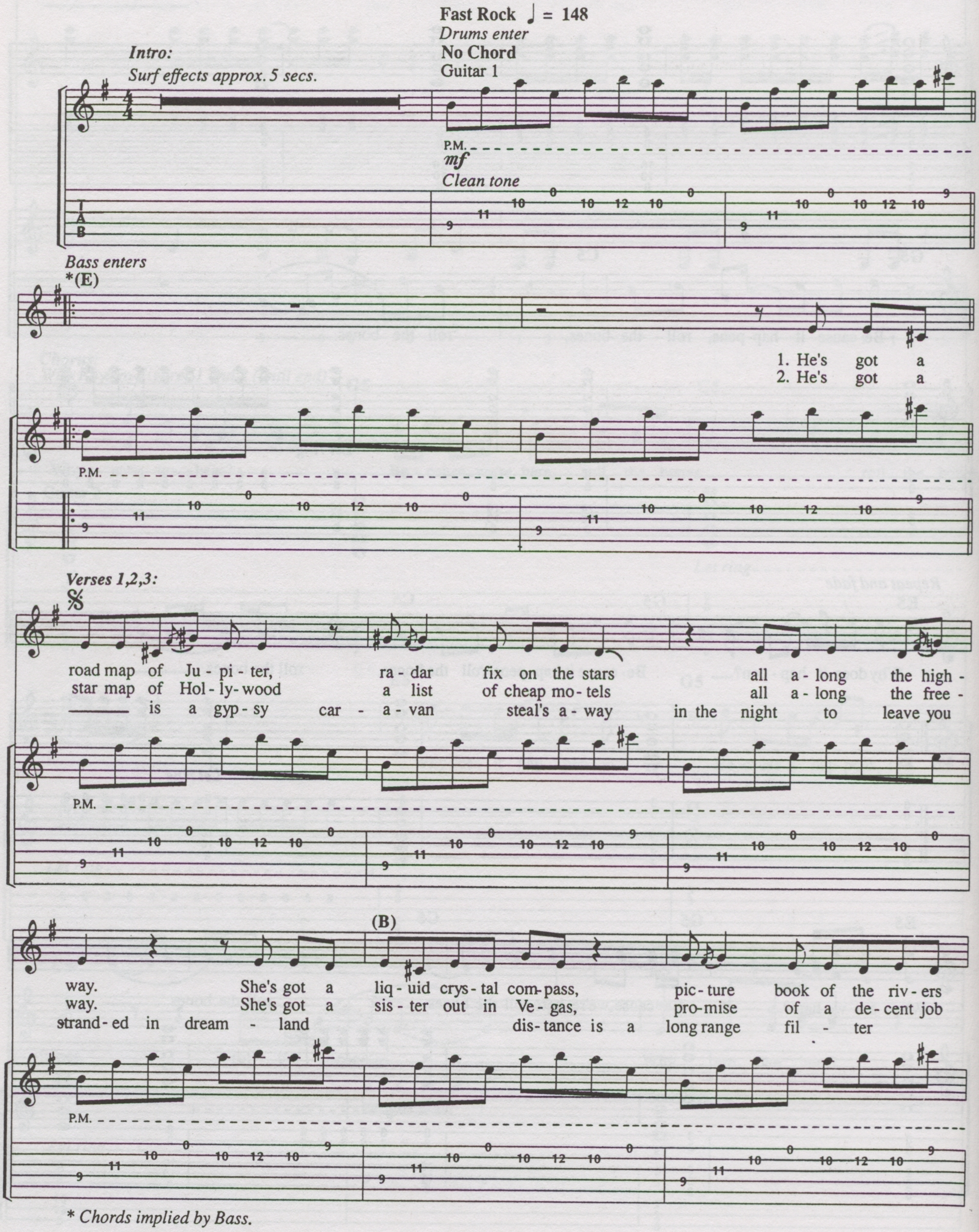
*Voices cross at this point.

DREAMLINE

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON





* Chords implied by Bass.

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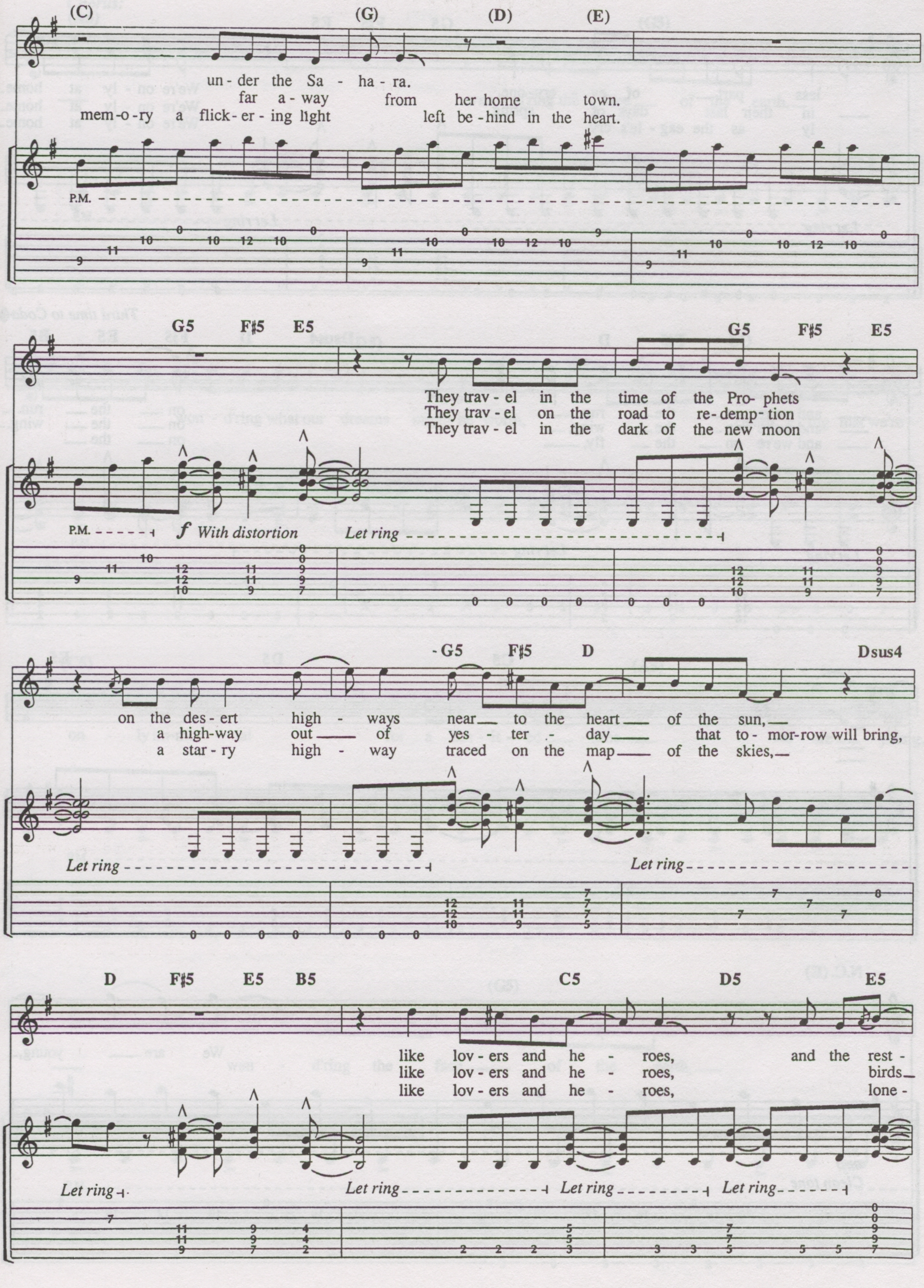
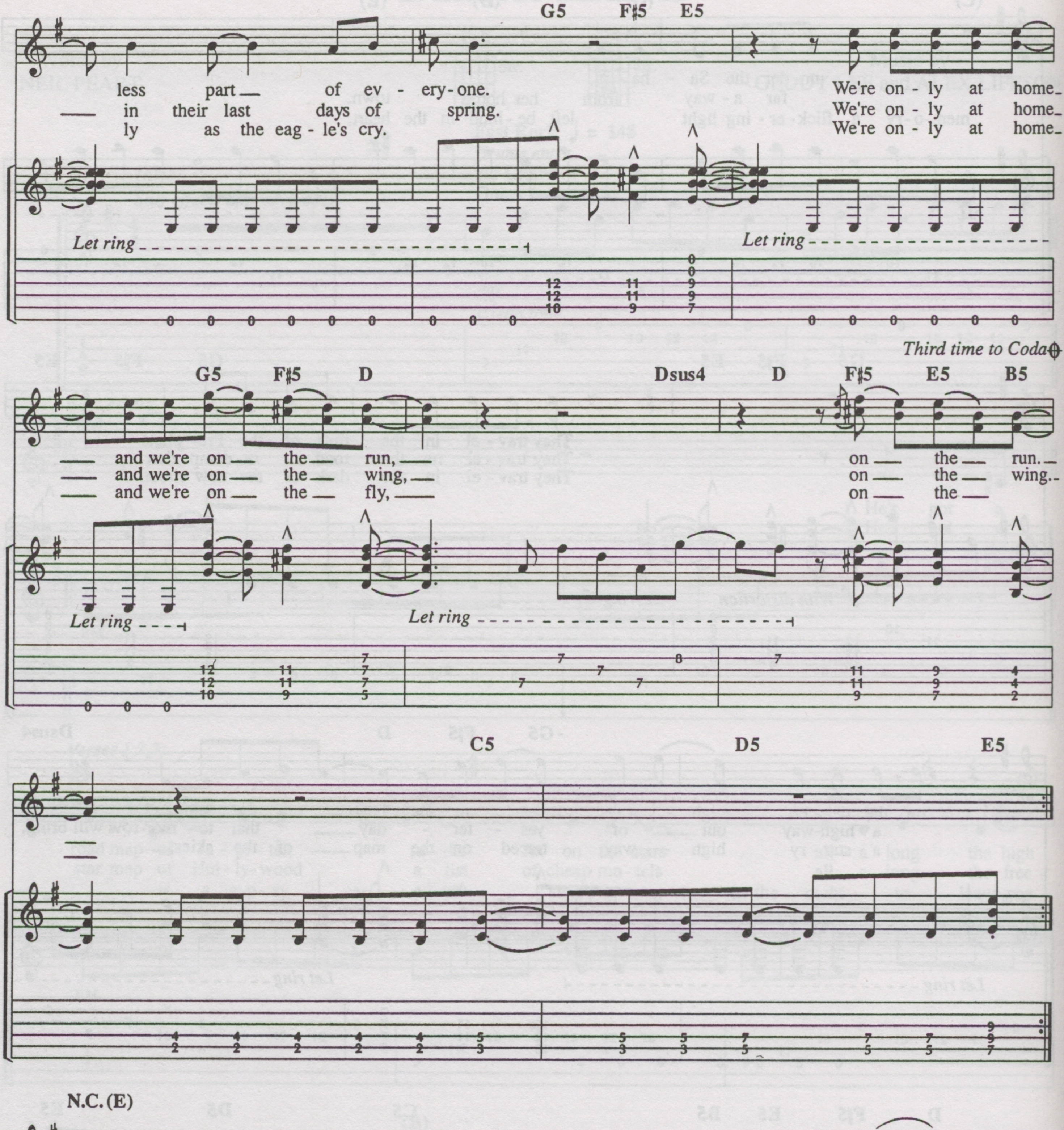
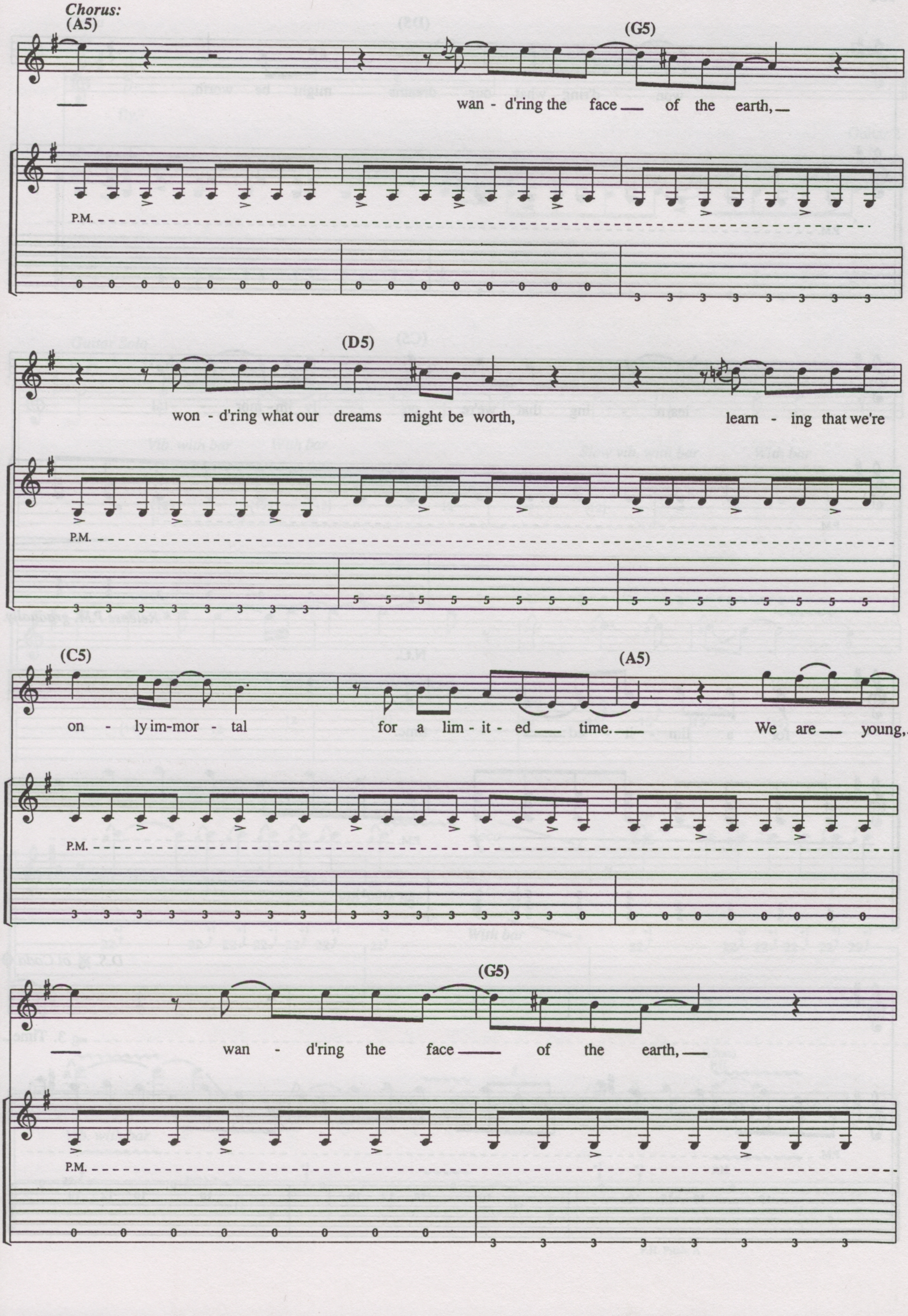
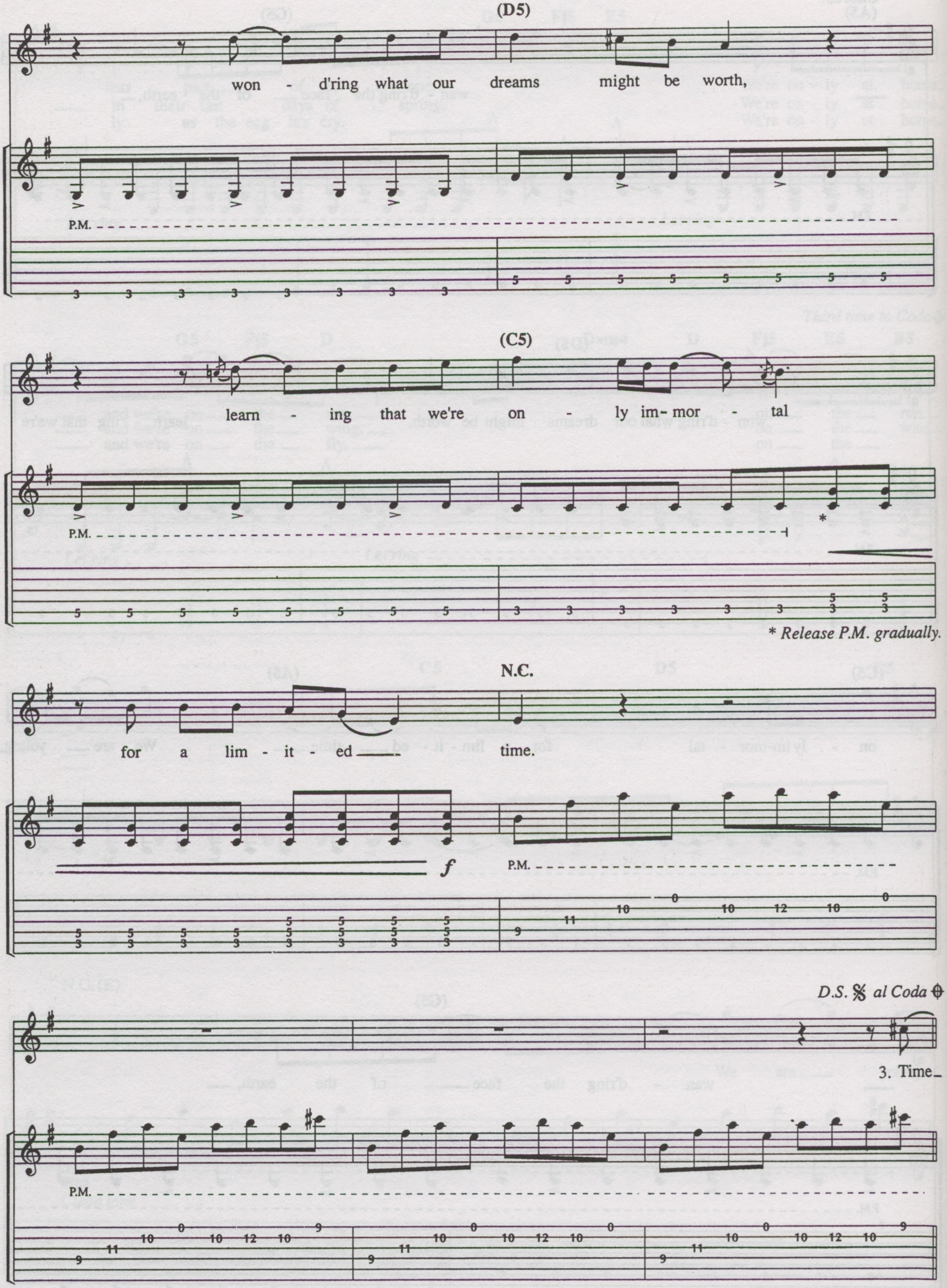
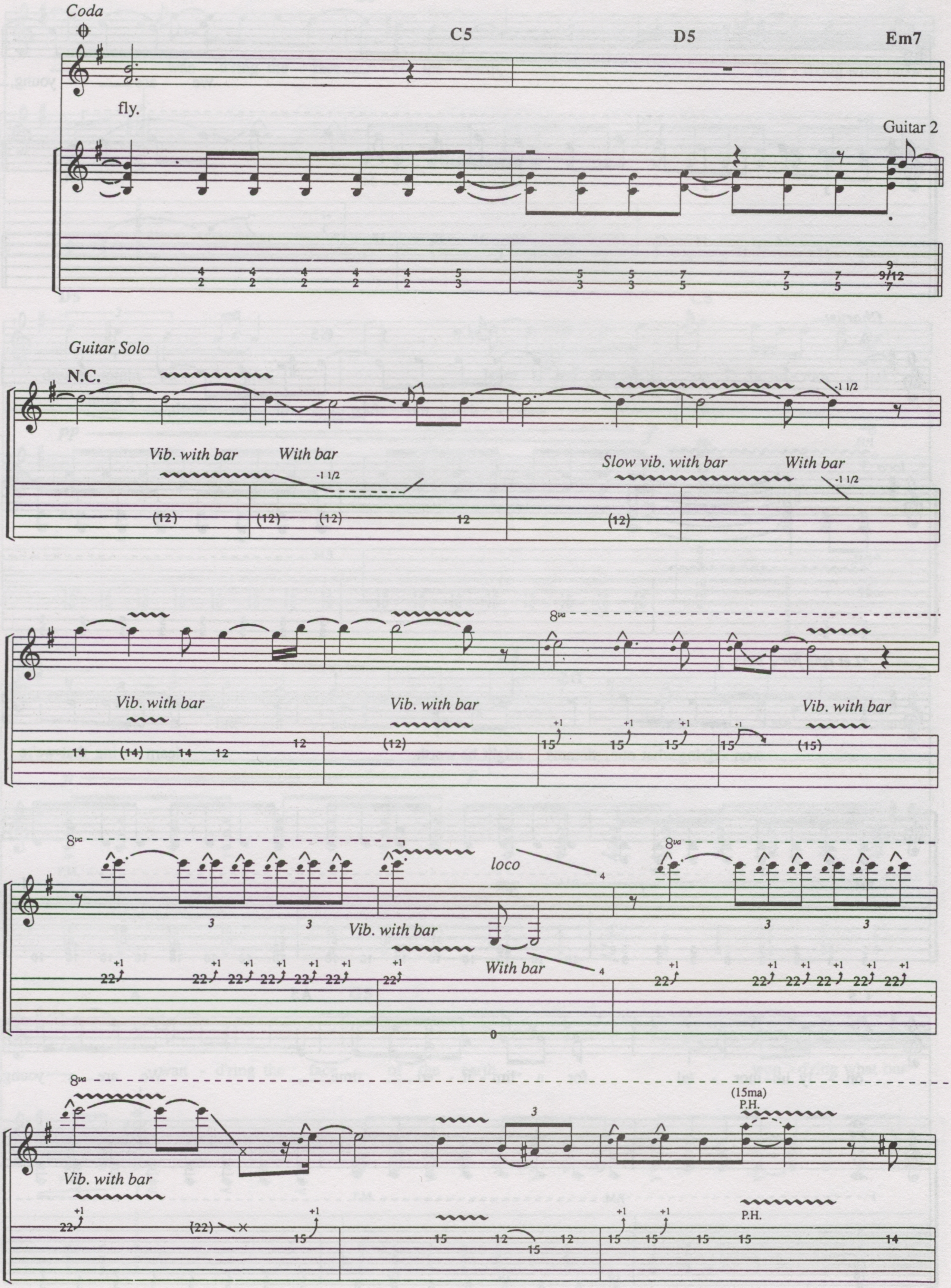

(C) (G) (D) (E)
under the Sa - ha - ra.
far a - way from her home town.
mem - o - ry a flick - er - ing light left be - hind in the heart.
P.M.
G5 F♯5 E5 G5 F♯5 E5
They trav - el in the time of the Pro - phets
They trav - el on the road to re - demp - tion
They trav - el in the dark of the new moon
f With distortion
Let ring
G5 F♯5 D Dsus4
on the des - ert high - ways near to the heart of the sun,
a high - way out of yes - ter - day that to - mor - row will bring,
a star - ry high - way traced on the map of the skies,
Let ring
D F♯5 E5 B5 C5 D5 E5
like lov - ers and he - roes, and the rest -
like lov - ers and he - roes, birds -
like lov - ers and he - roes, lone -
Let ring

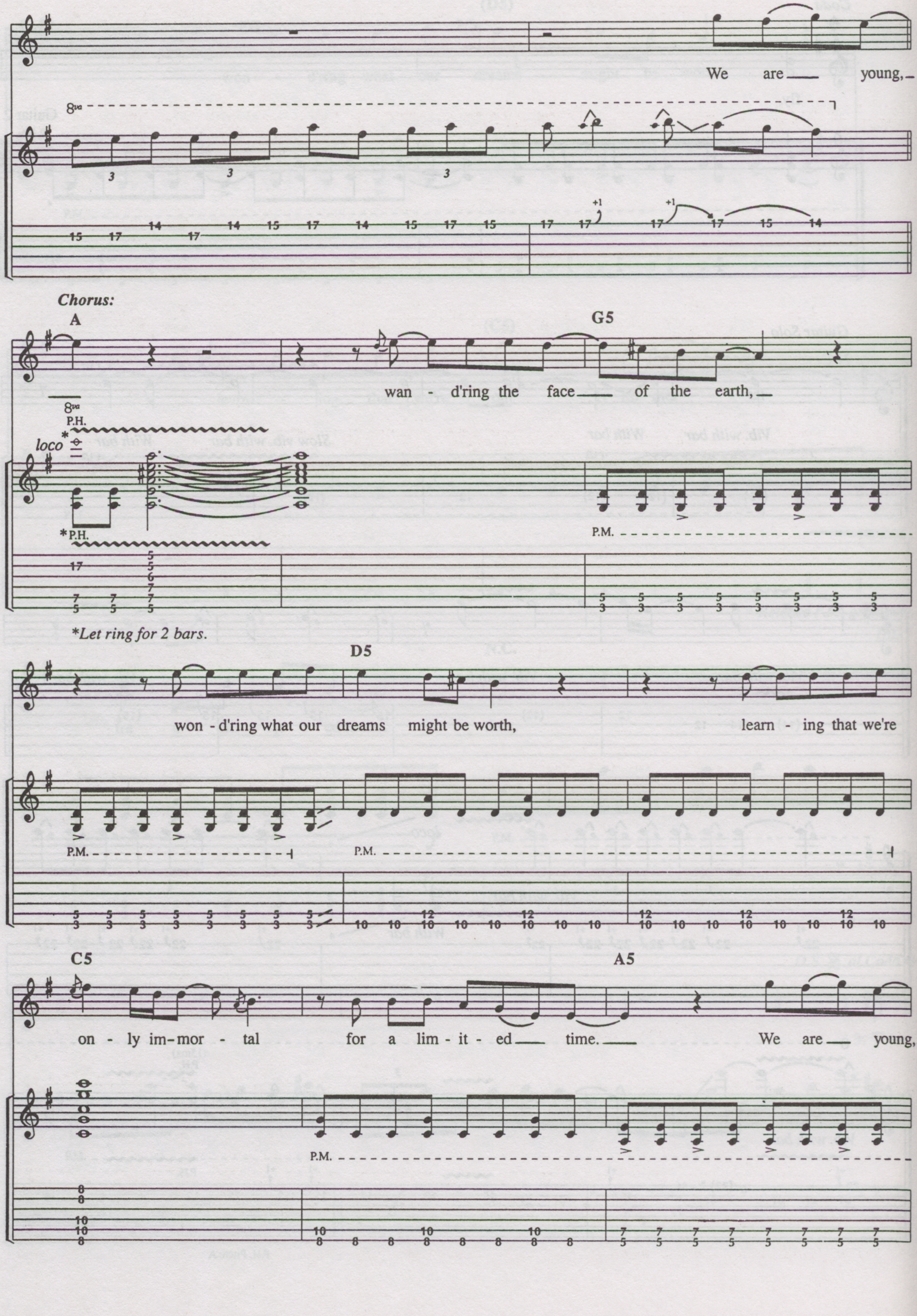

G5 F♯5 E5
less part — of ev - ery - one.
— in their last days of spring.
ly as the eag - le's cry.
We're on - ly at home
We're on - ly at home
We're on - ly at home
Let ring
Third time to Coda
G5 F♯5 D Dsus4 D F♯5 E5 B5
— and we're on — the run,
— and we're on — the wing,
— and we're on — the fly,
on — the — run.
on — the — wing.
on — the —
C5 D5 E5
N.C.(E)
We are — young,
P.M.
mp
Clean tone

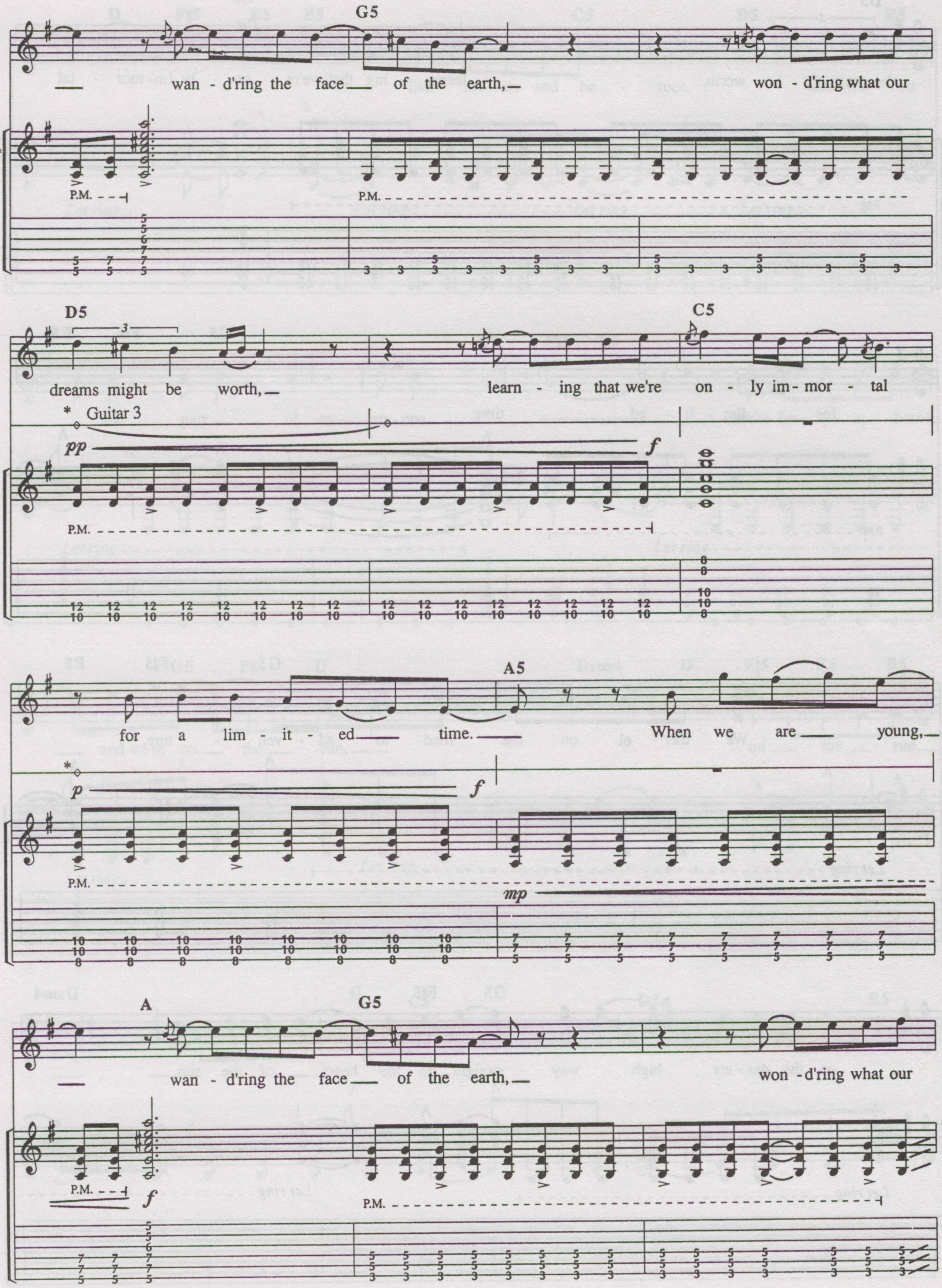

Chorus:
(A5)
(G5)
wan - d'ring the face of the earth,
P.M.
(D5)
won - d'ring what our dreams might be worth,
learn - ing that we're
P.M.
(C5)
(A5)
on - ly im-mor - tal
for a lim - it - ed time.
We are young,
P.M.
(G5)
wan - d'ring the face of the earth,
P.M.


(D5)
won - d'ring what our dreams might be worth,
P.M.
(C5)
learn - ing that we're on - ly im-mor - tal
P.M.
* Release P.M. gradually.
N.C.
for a lim - it - ed time.
f
P.M.
D.S. 𝄋 al Coda ⊕
3. Time
P.M.

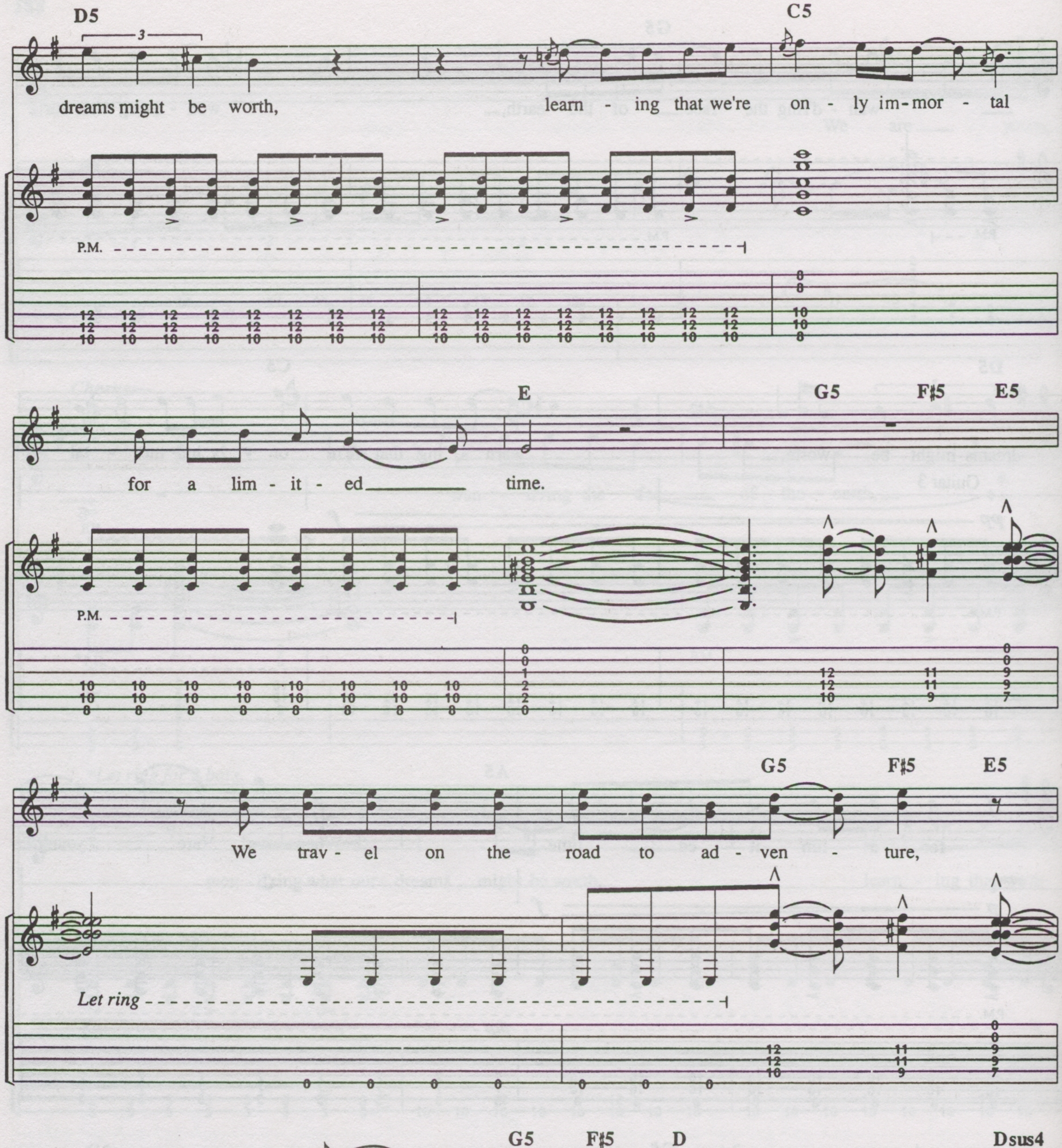

Coda
C5
D5
Em7
fly.
Guitar 2
Guitar Solo
N.C.
Vib. with bar
With bar
-1 1/2
Slow vib. with bar
With bar
-1 1/2
Vib. with bar
Vib. with bar
Vib. with bar
loco
Vib. with bar
With bar
Vib. with bar
(15ma)
P.H.
P.H.

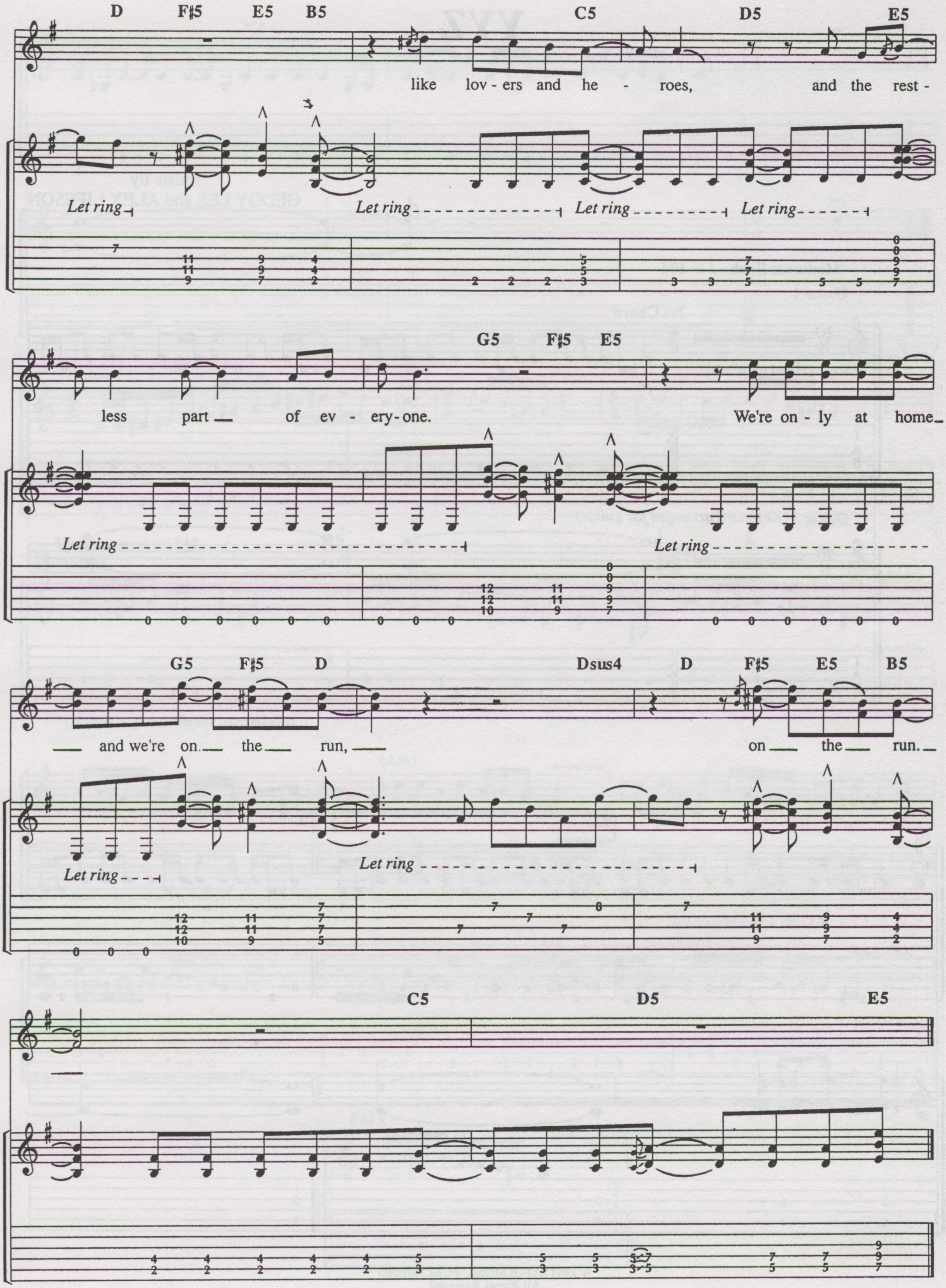
P.H. Pitch: A


We are young,
8va
Chorus:
A
G5
wan - d'ring the face of the earth,
P.H.
loco
*P.H.
P.M.
*Let ring for 2 bars.
D5
won - d'ring what our dreams might be worth,
learn - ing that we're
C5
A5
on - ly im-mor - tal for a lim - it - ed time.
We are young,



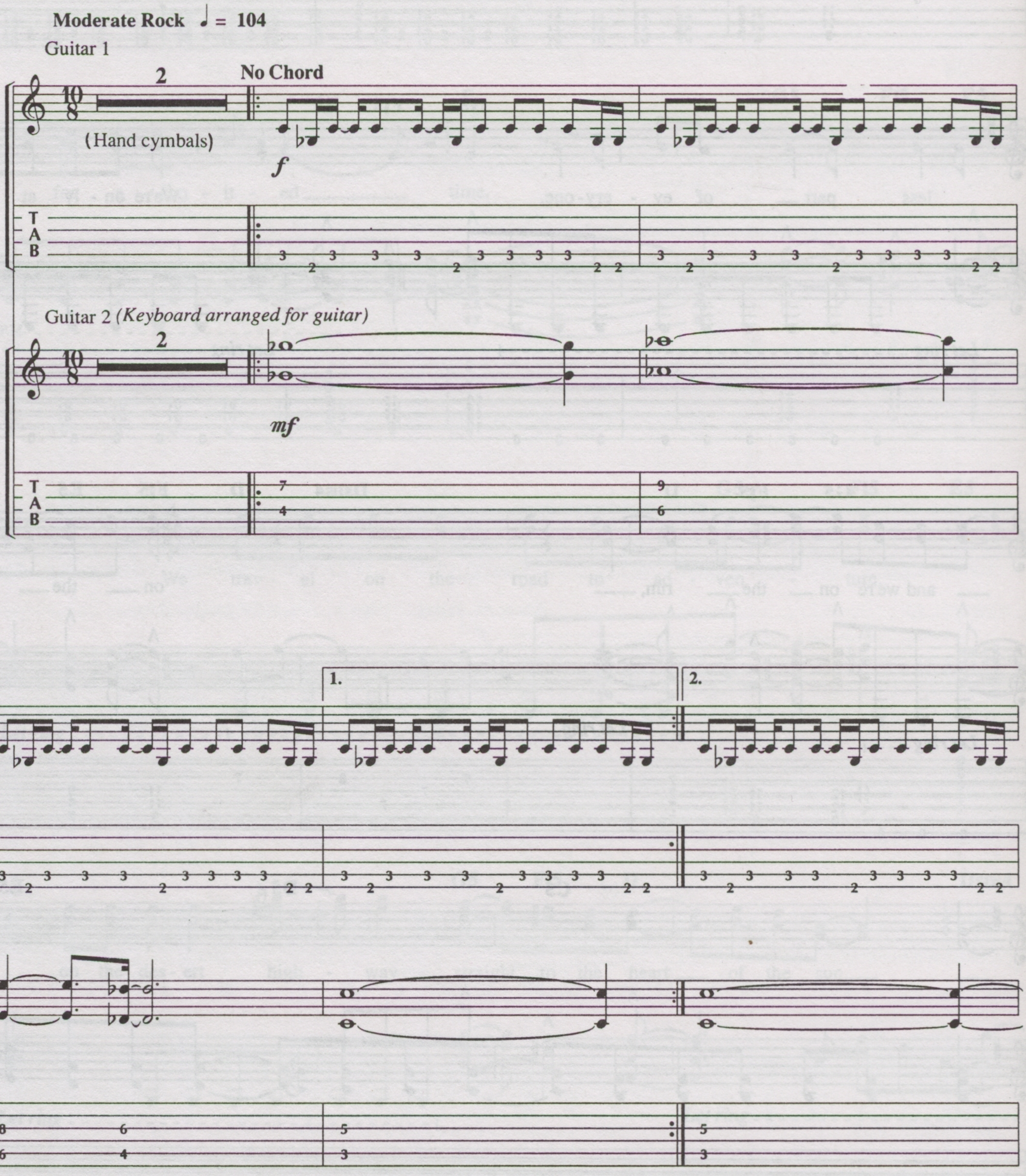
* *Guitar fades in slowly with volume control.*


D5
C5
dreams might be worth, learn - ing that we're on - ly im - mor - tal
P.M.
E
G5 F♯5 E5
for a lim - it - ed time.
P.M.
G5 F♯5 E5
We trav - el on the road to ad - ven - ture,
Let ring
G5 F♯5 D Dsus4
on the des - ert high - way straight to the heart of the sun,
Let ring
Let ring


D F♯5 E5 B5 C5 D5 E5
like lov - ers and he - roes, and the rest -
Let ring
Let ring
Let ring
Let ring
G5 F♯5 E5
less part of ev - ery - one. We're on - ly at home
Let ring
Let ring
G5 F♯5 D Dsus4 D F♯5 E5 B5
and we're on the run, on the run.
Let ring
Let ring
C5 D5 E5

YYZ

Music by
GEDDY LEE and ALEX LIFESON



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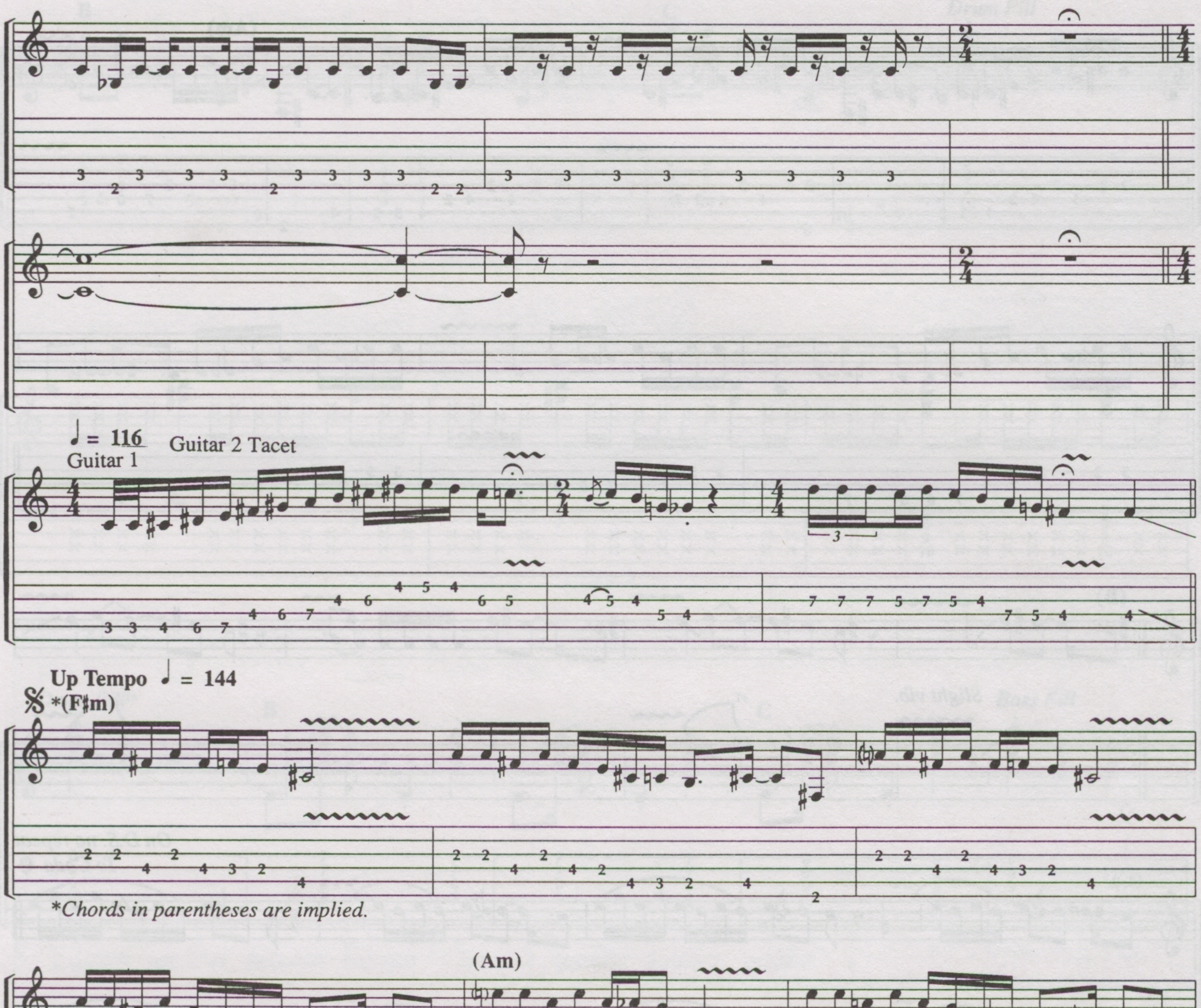
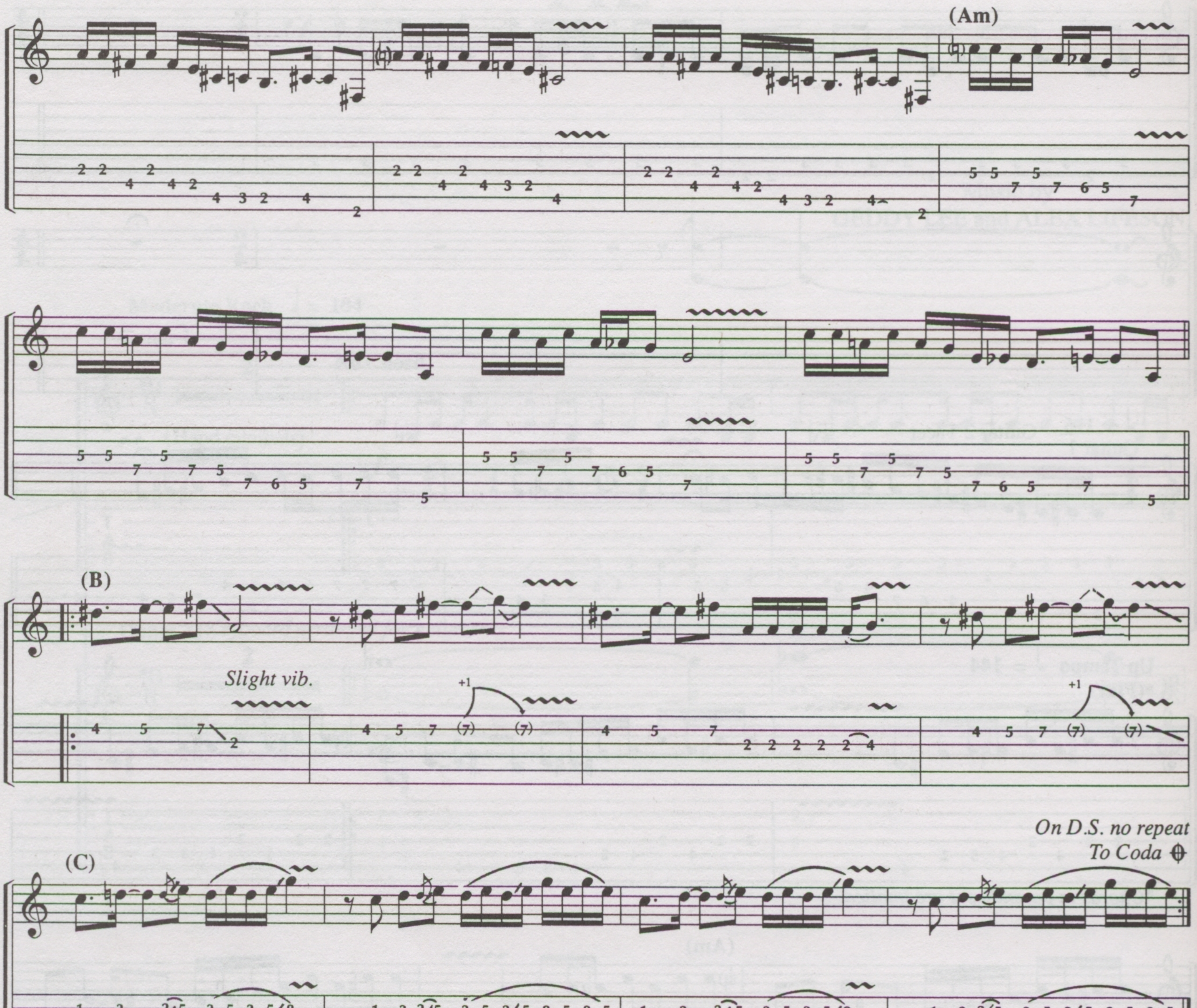
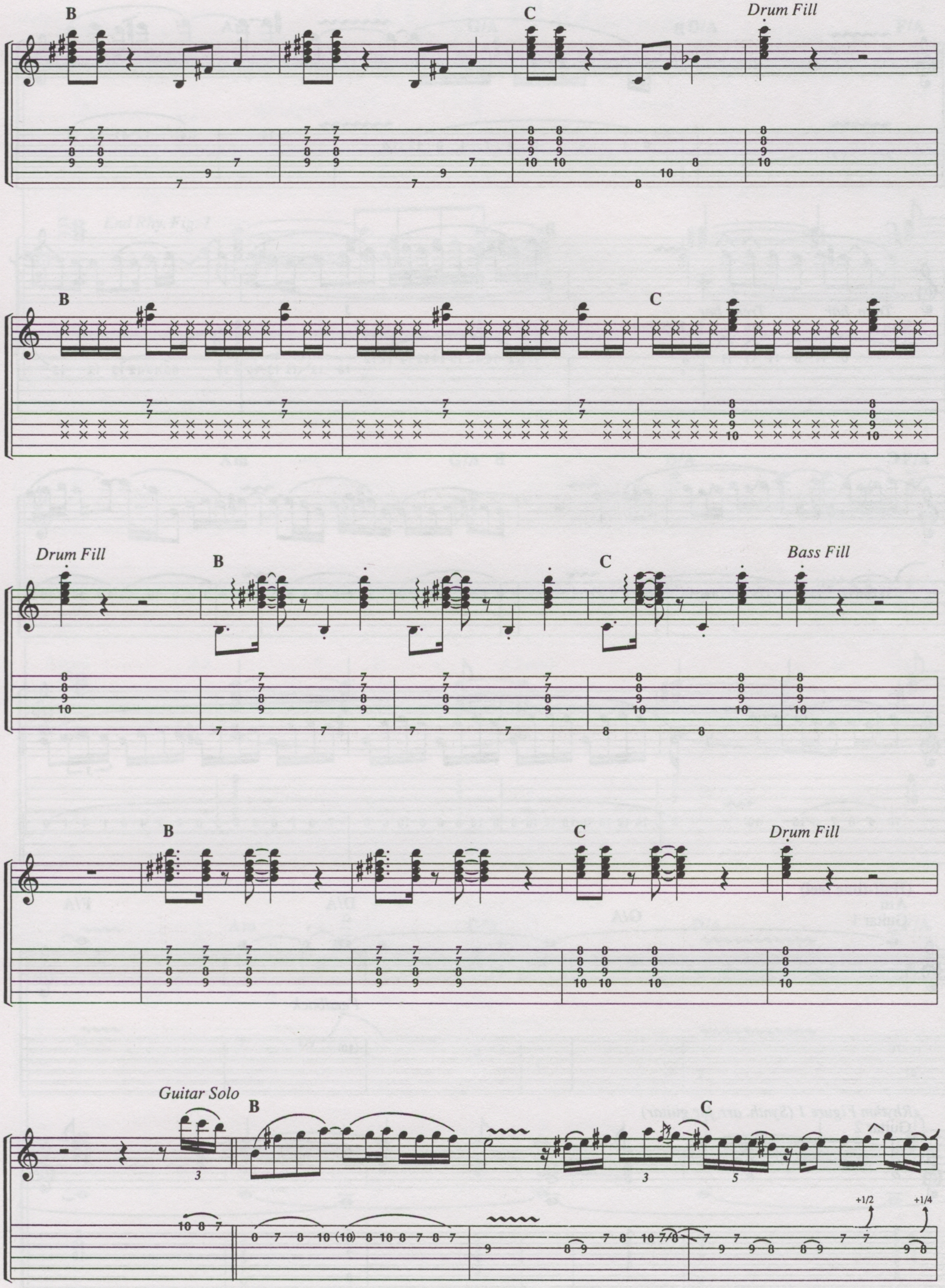
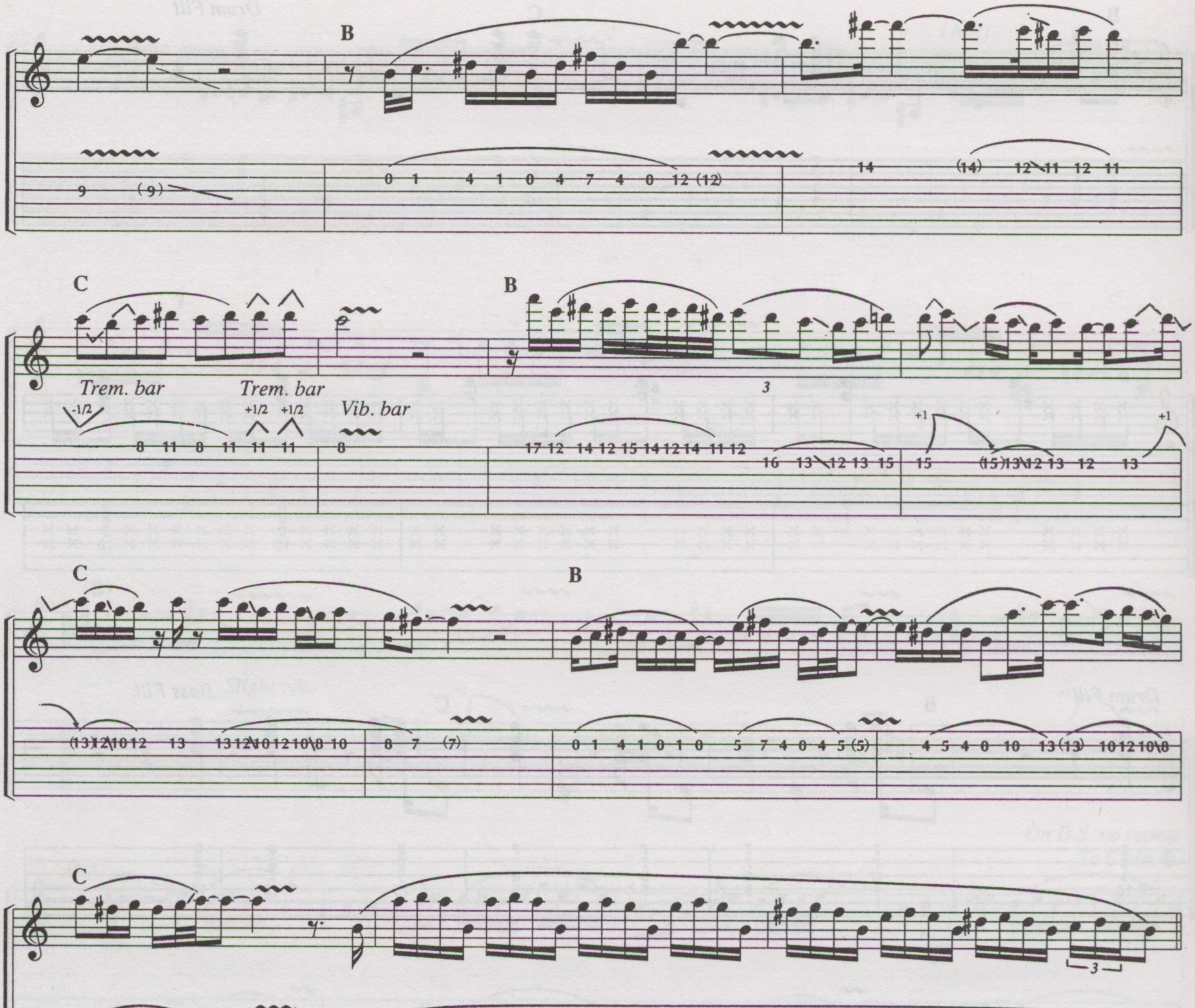
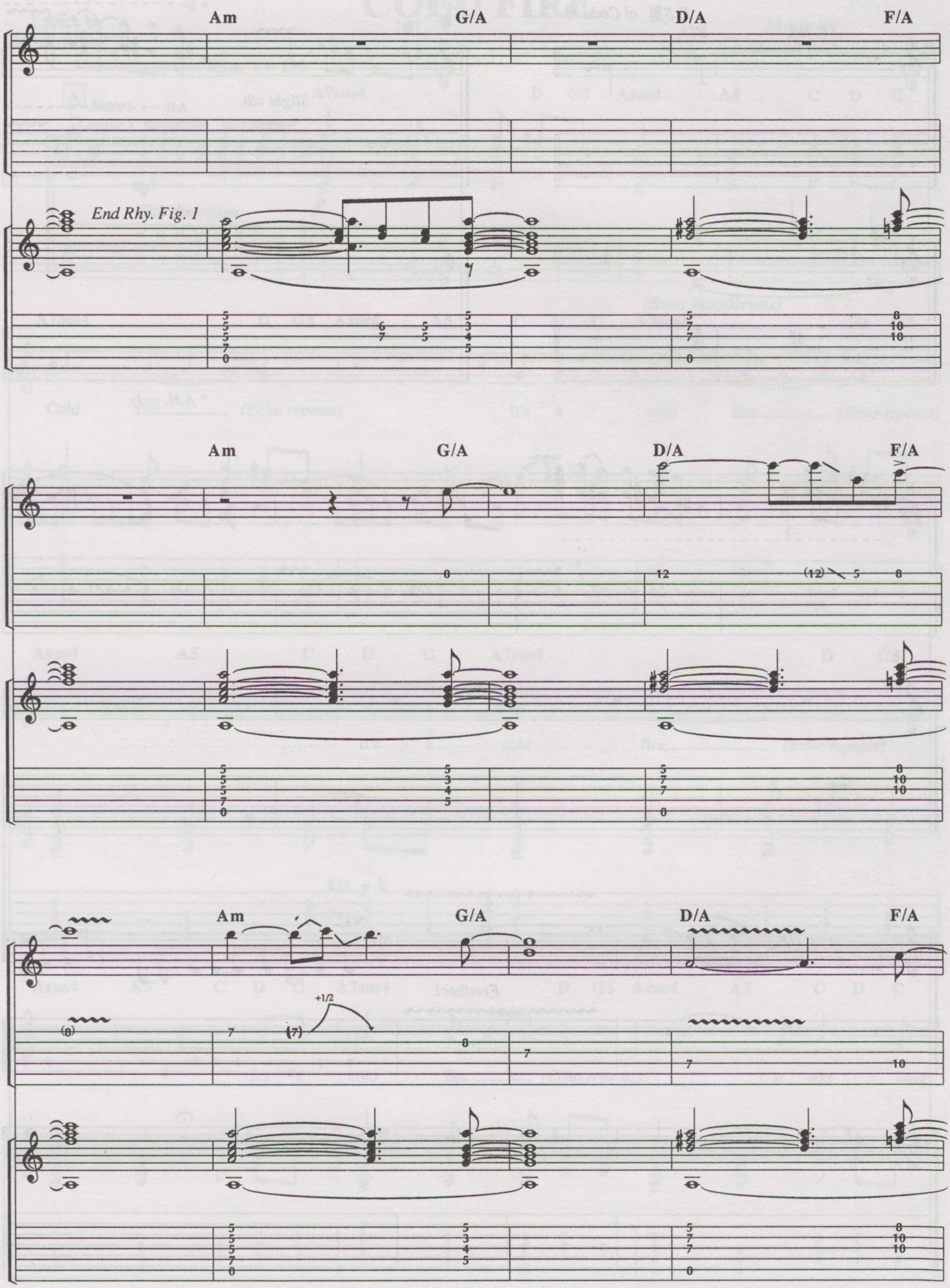
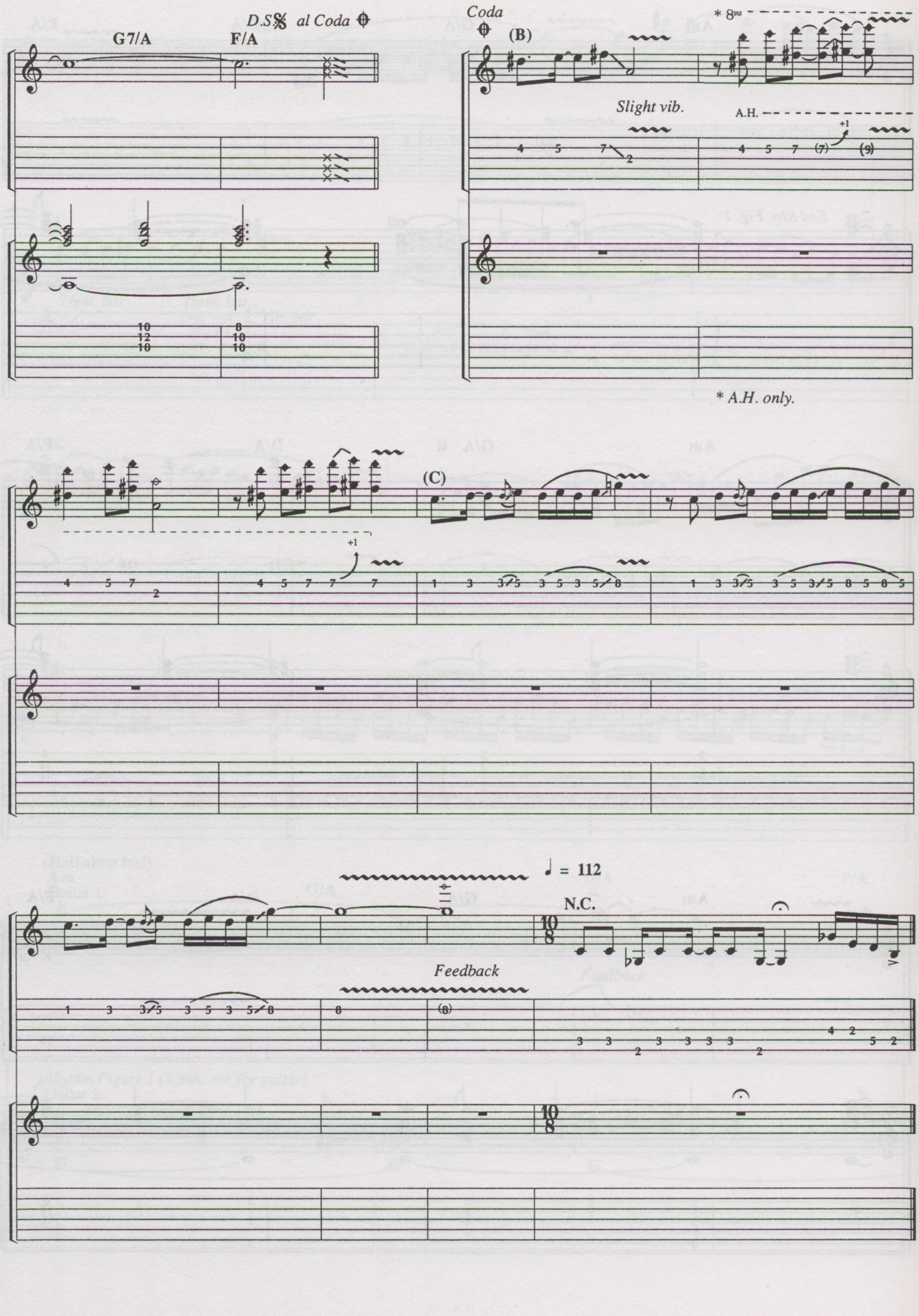

♩ = 116
Guitar 1
Guitar 2 Tacet
Up Tempo ♩ = 144
*(F♯m)
*Chords in parentheses are implied.
(Am)
Substitute Fill 1 on D.S.
(F♯m)
Fill 1


(Am)
(B)
Slight vib.
+1
On D.S. no repeat
To Coda
(C)
B
C
Bass Fill
B
C
Drum Fill


B
C
Drum Fill
B
C
Drum Fill
B
C
Bass Fill
B
C
Drum Fill
Guitar Solo
B
C
+1/2
+1/4


B
C
Trem. bar
Trem. bar
Vib. bar
B
C
B
C
(Half-time feel)
Am
Guitar 1
G/A
D/A
F/A
Feedback
Rhythm Figure 1 (Synth. arr. for guitar)
Guitar 2


Am
G/A
D/A
F/A
End Rhy. Fig. 1
Am
G/A
D/A
F/A
Am
G/A
D/A
F/A

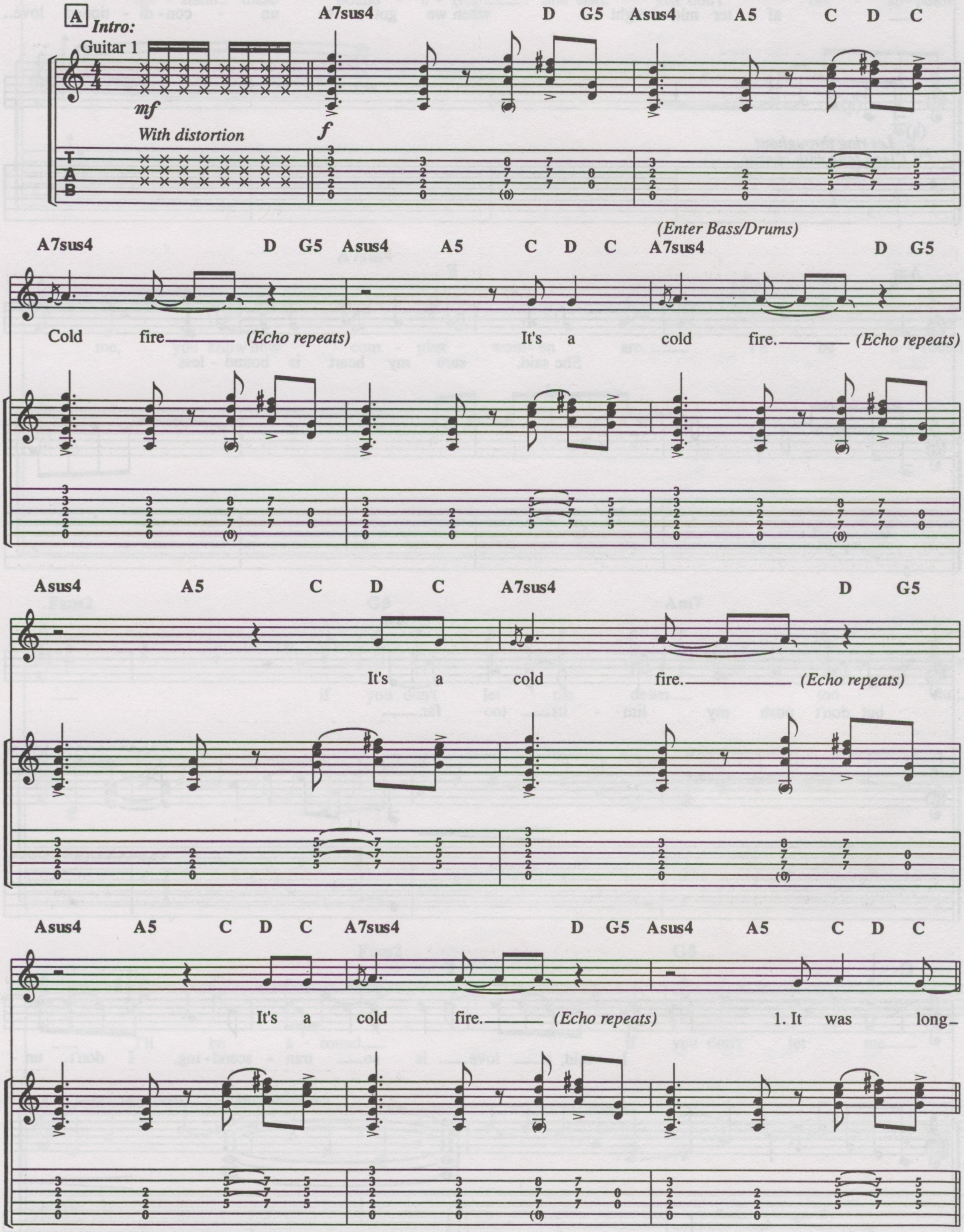

G7/A
F/A
D.S. al Coda
Coda
(B)
* 8va
Slight vib.
A.H.
+1
* A.H. only.
(C)
Feedback
♩ = 112
N.C.

COLD FIRE

Lyrics by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately fast Rock ♩ = 136



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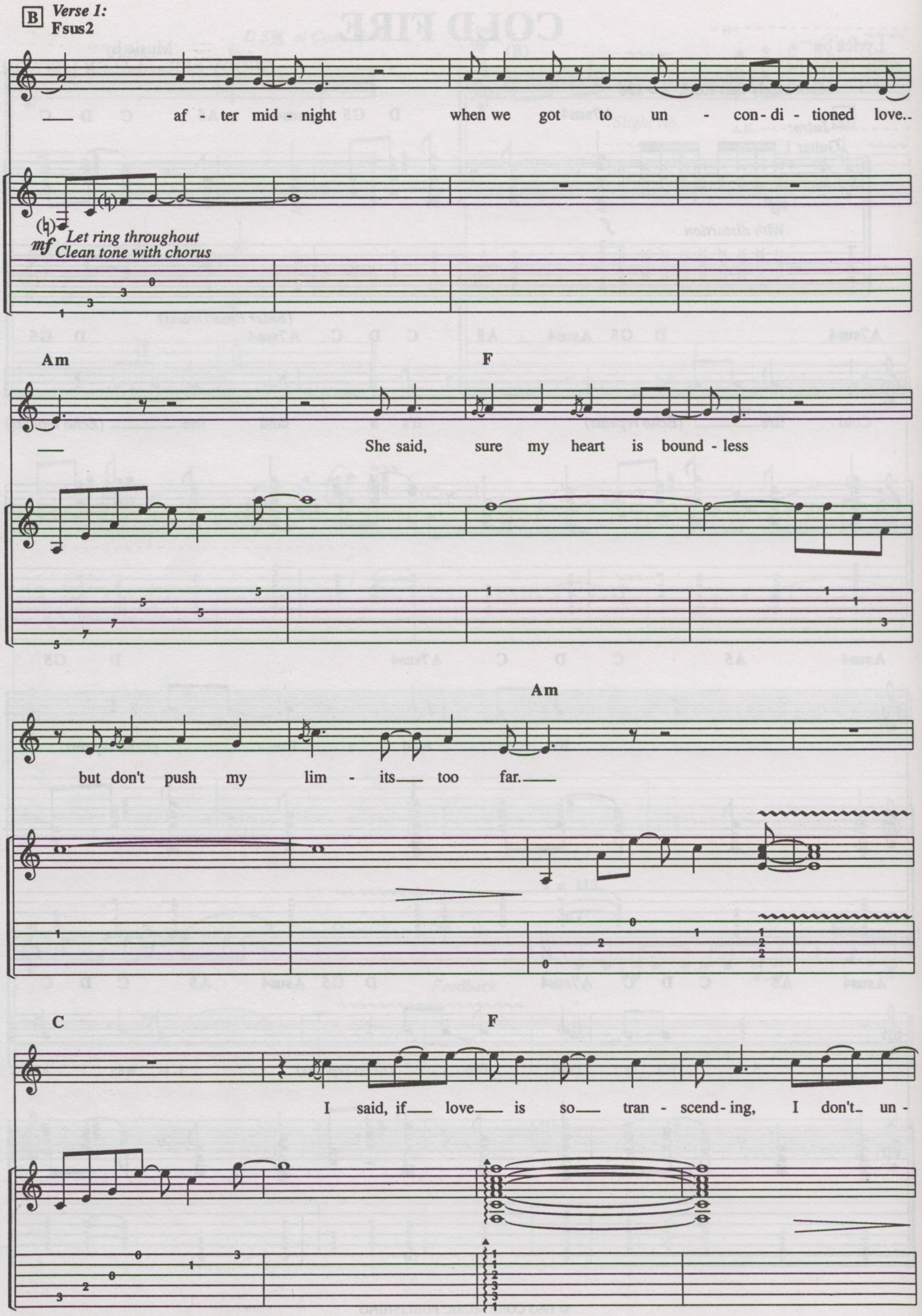
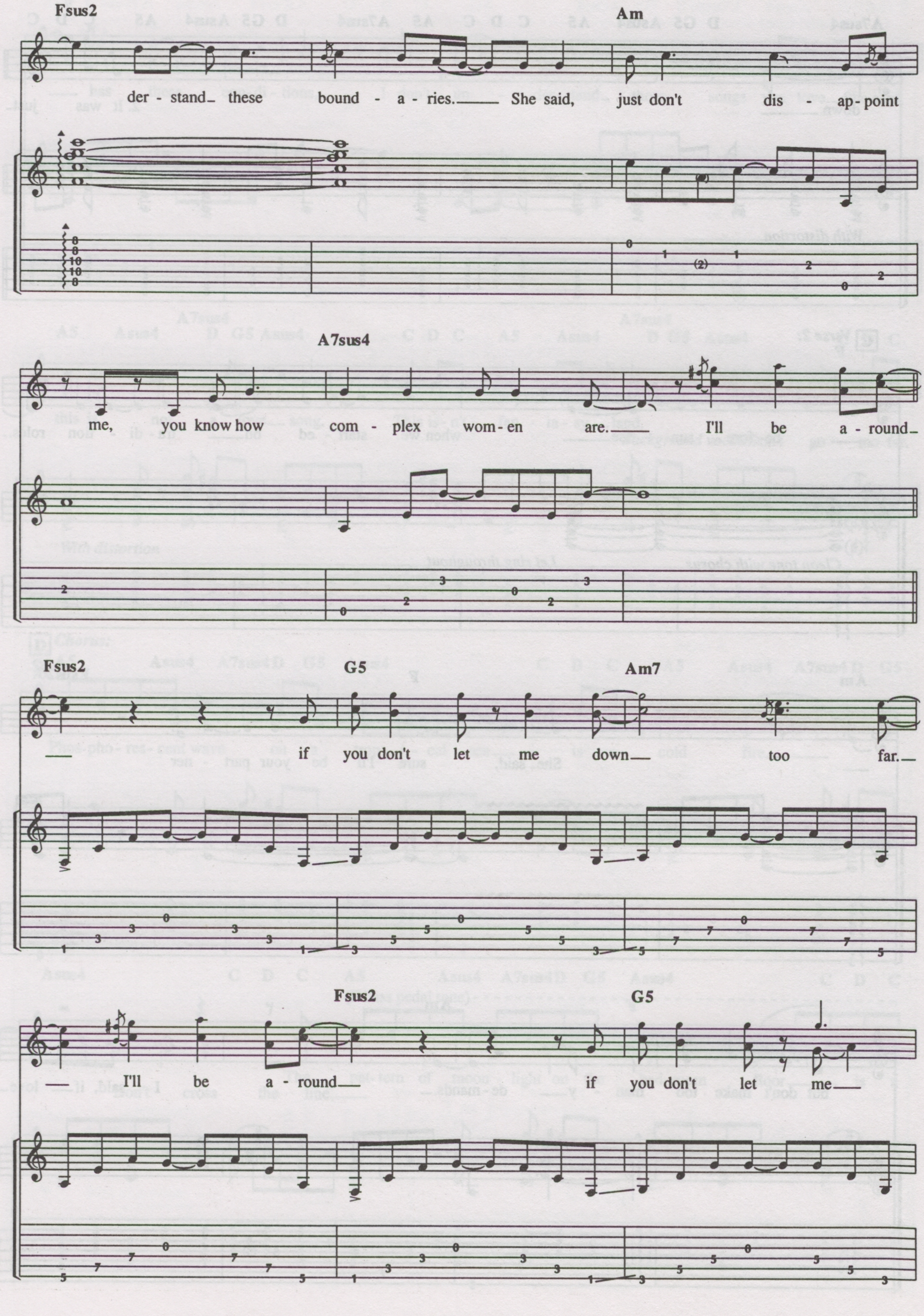
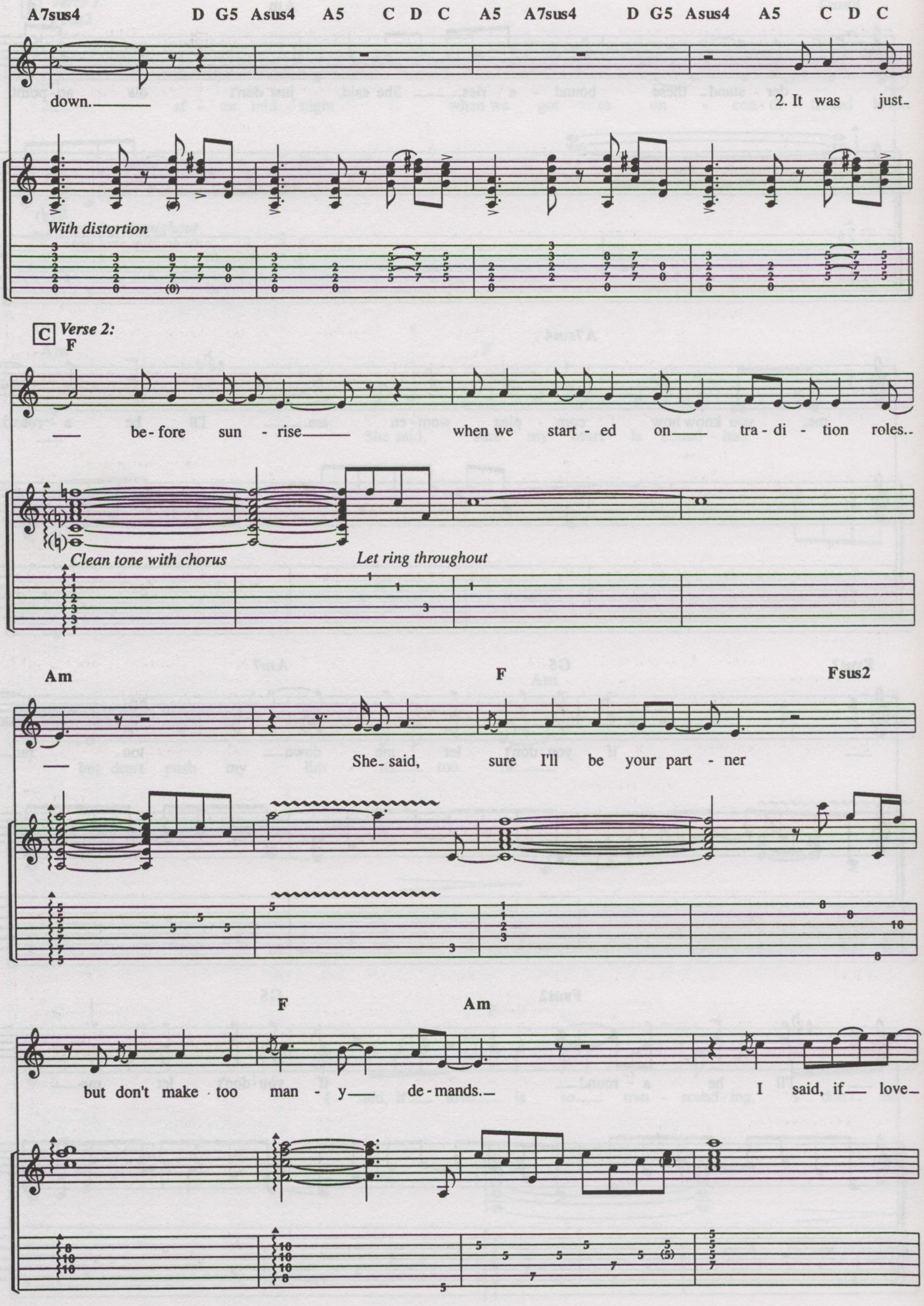
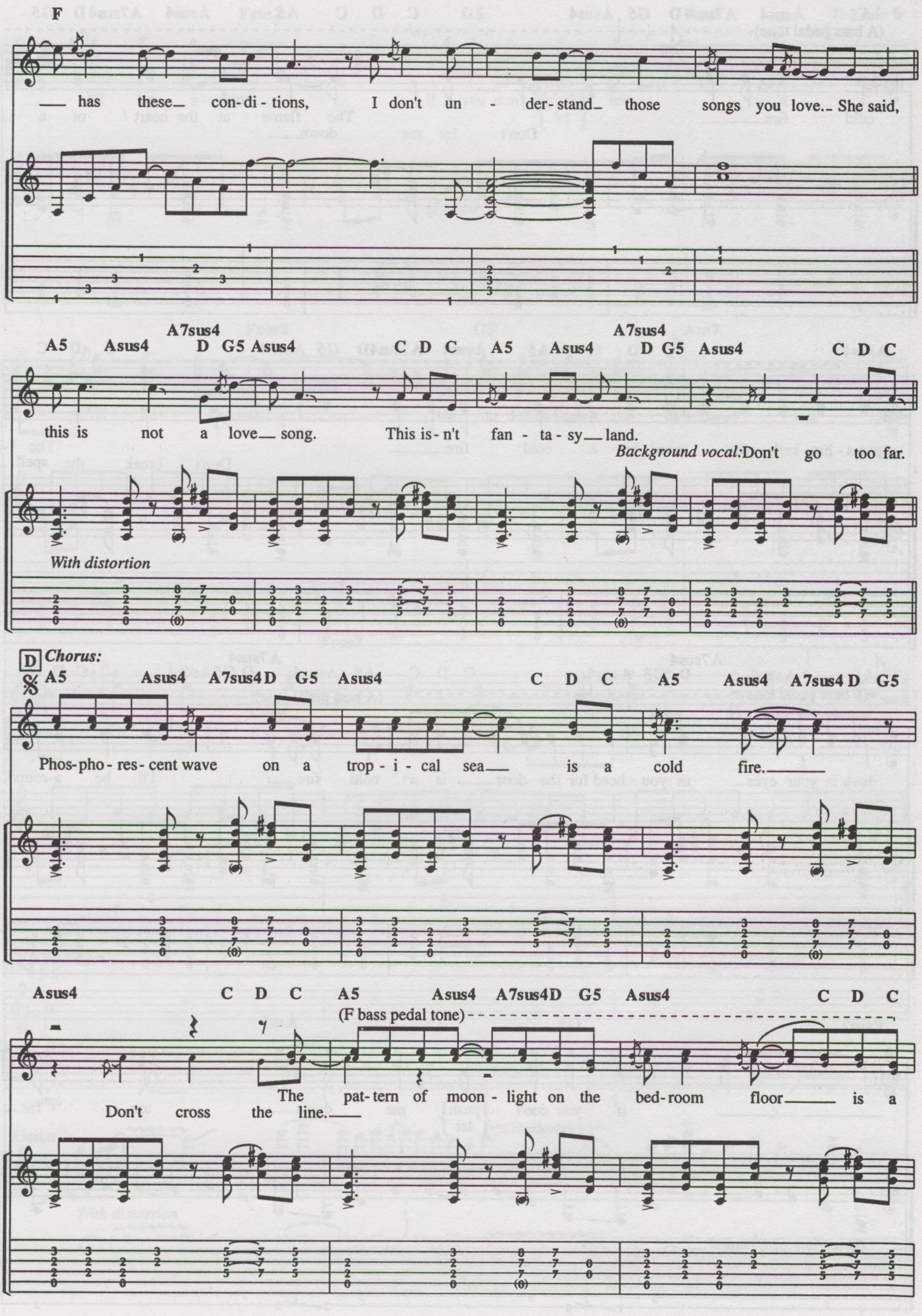
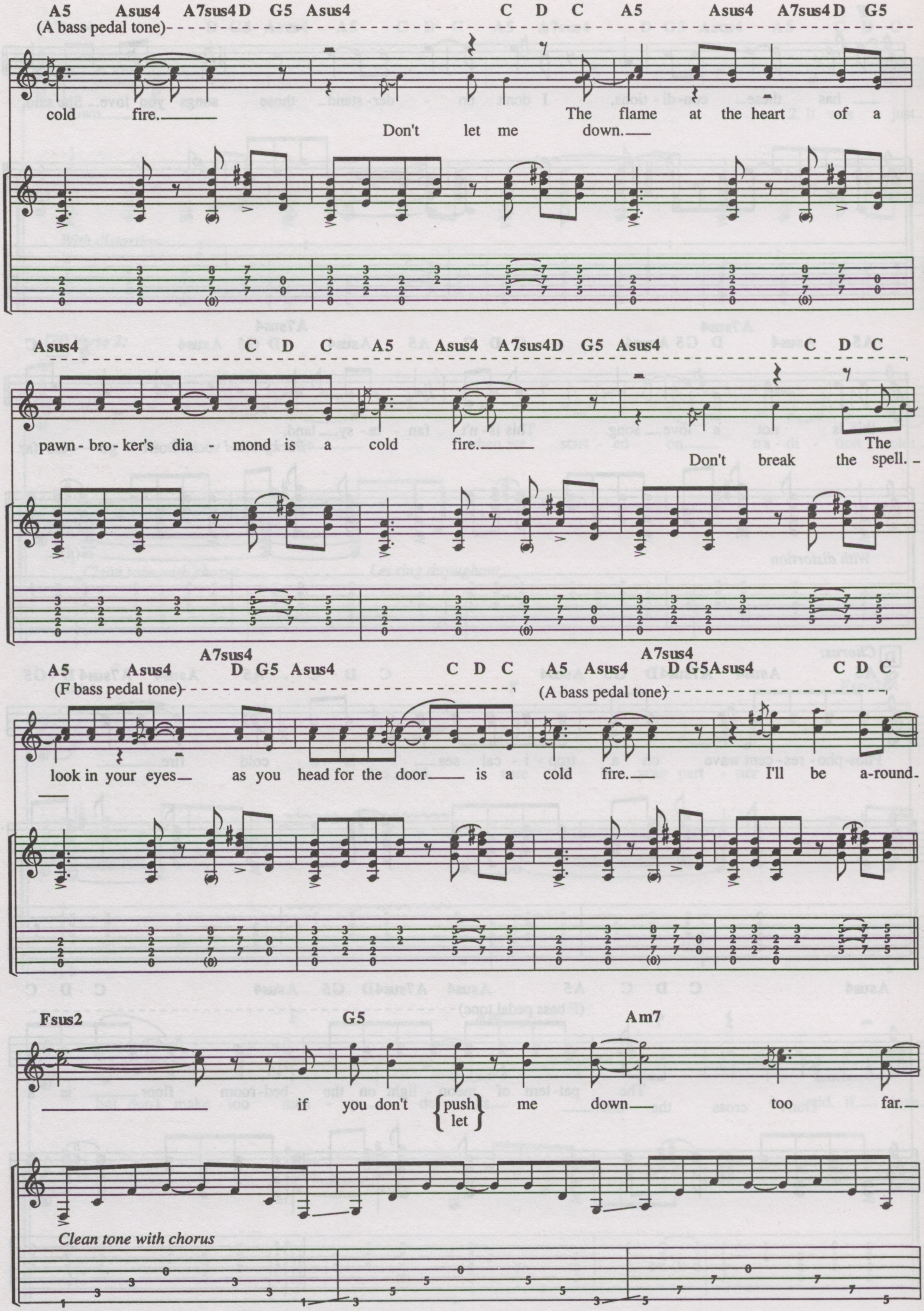
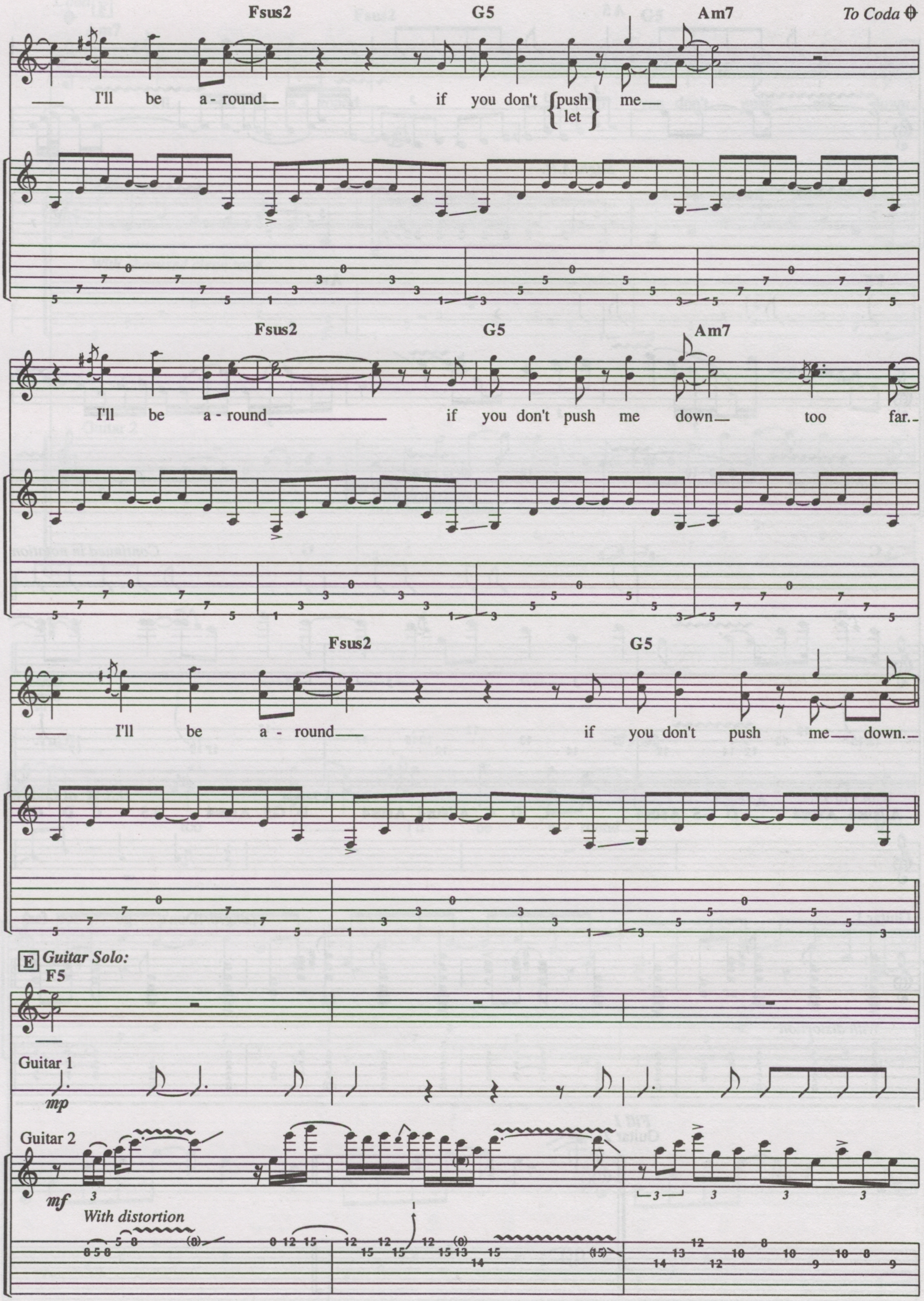

B
Verse 1:
Fsus2
af - ter mid night when we got to un - con - di - tioned love..
mf
Let ring throughout
Clean tone with chorus
Am
F
She said, sure my heart is bound - less
Am
but don't push my lim - its too far.
C
F
I said, if love is so tran - scend - ing, I don't un -

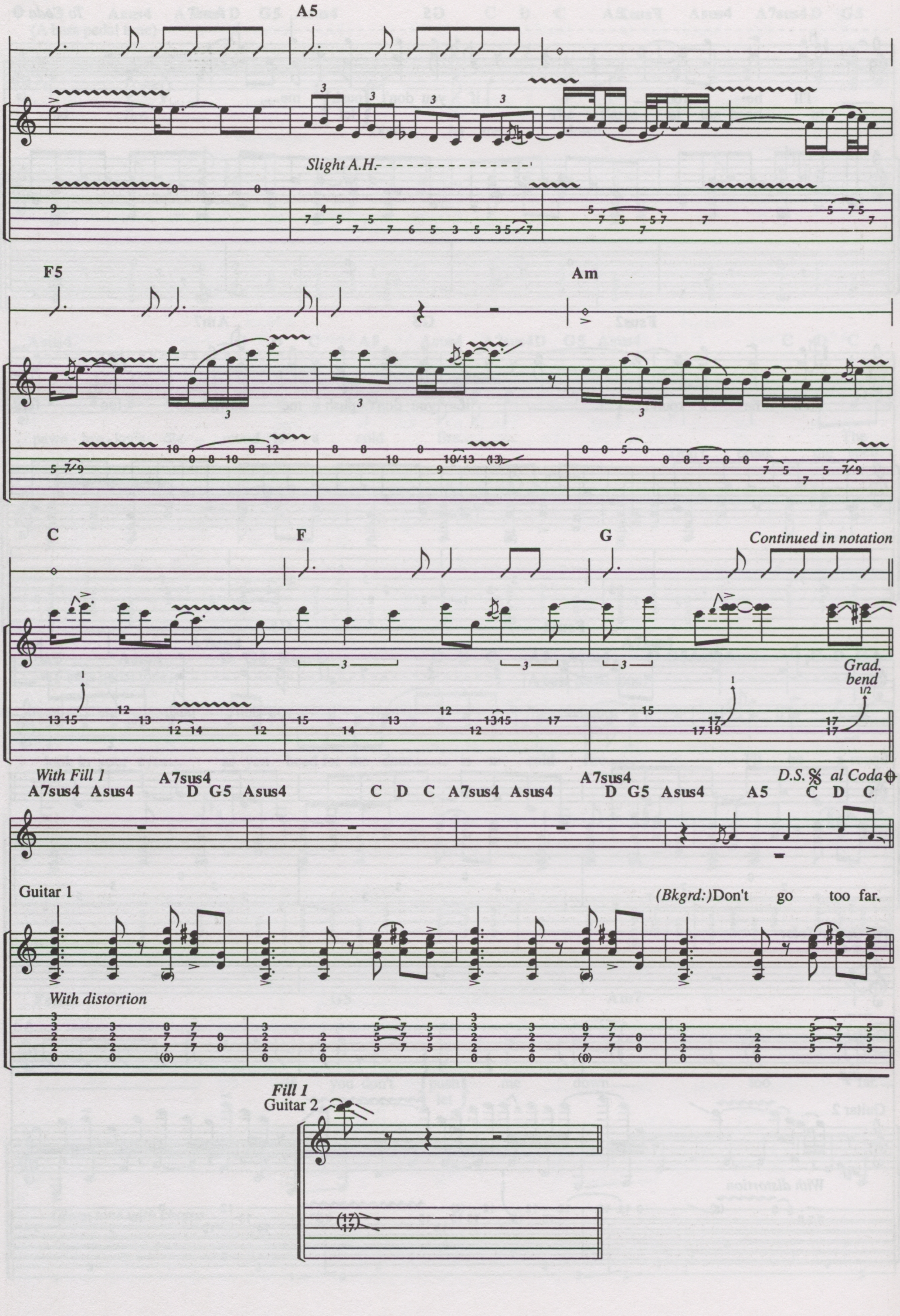

Fsus2
Am
der - stand these bound - a - ries. She said, just don't dis - ap - point
A7sus4
me, you know how com - plex wom - en are. I'll be a - round
Fsus2
G5
Am7
if you don't let me down too far.
Fsus2
G5
I'll be a - round if you don't let me

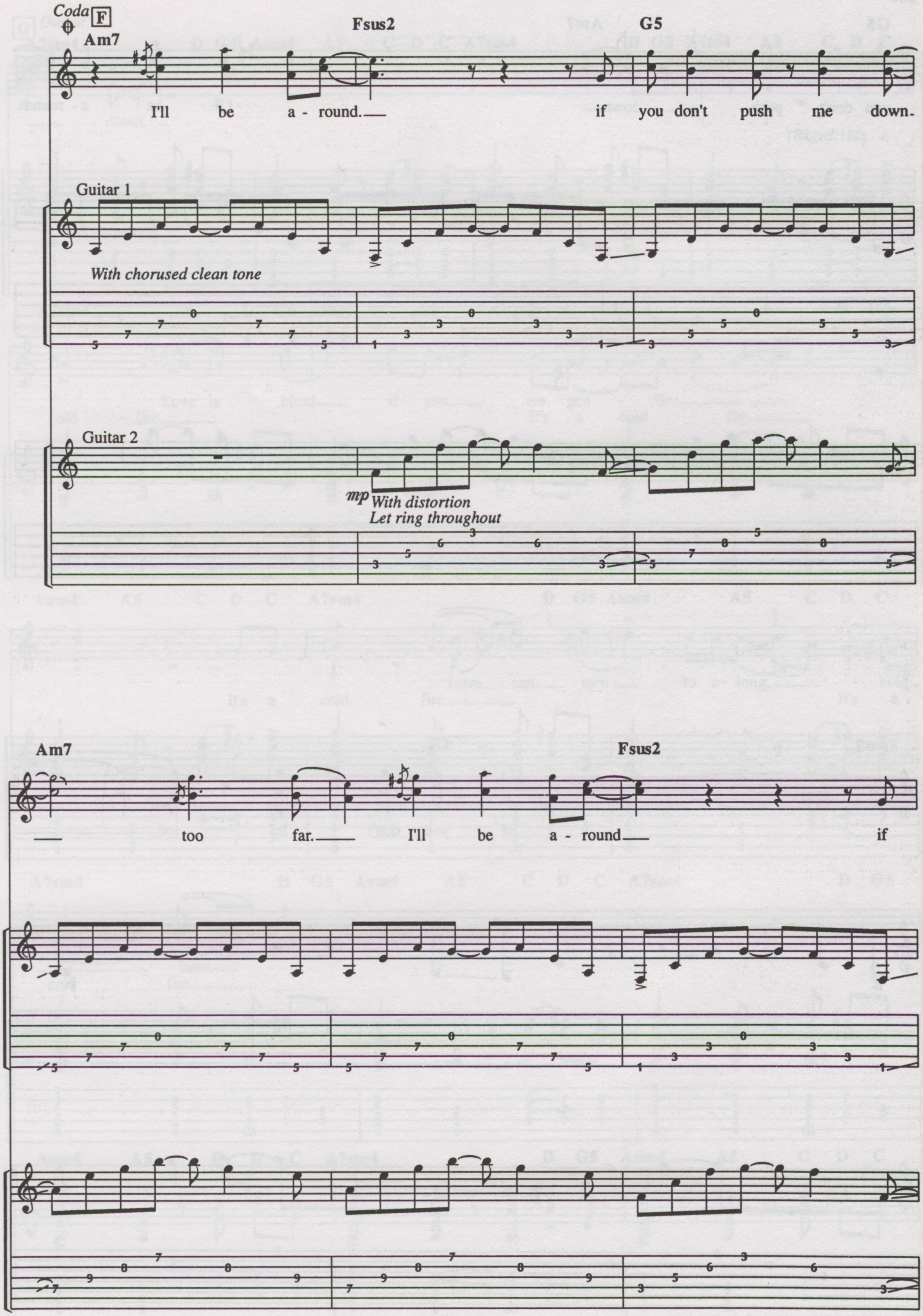

A7sus4 D G5 Asus4 A5 C D C A5 A7sus4 D G5 Asus4 A5 C D C
down. 2. It was just
With distortion
C Verse 2:
F
before sunrise when we started on tradition roles.
Clean tone with chorus
Let ring throughout
Am F Fsus2
She said, sure I'll be your partner
F Am
but don't make too many demands. I said, if love

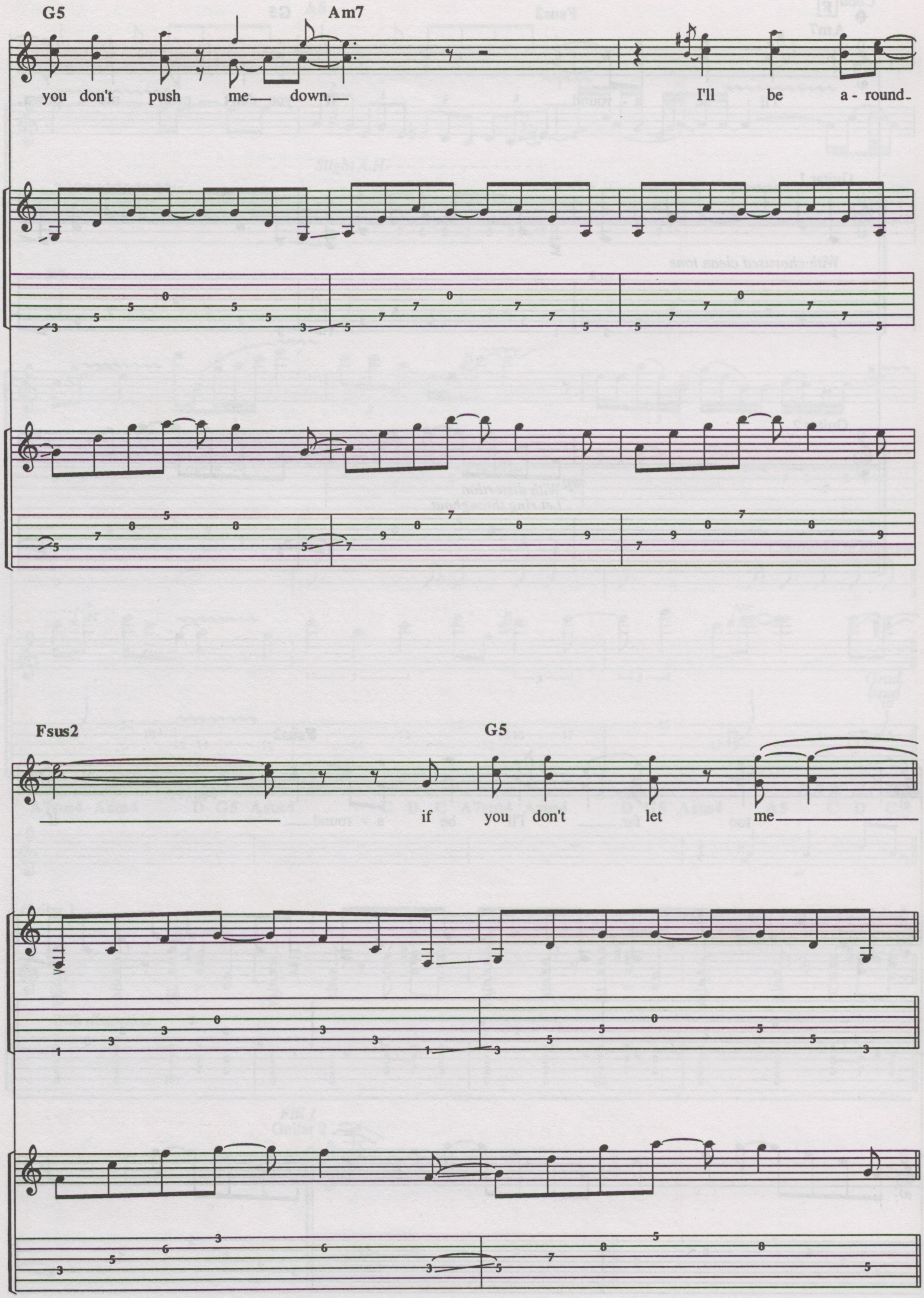

F
— has these— con-di-tions, I don't un - der-stand— those songs you love.— She said,
A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C
this is not a love— song. This is-n't fan - ta - sy—land.
Background vocal: Don't go too far.
With distortion
D
Chorus:
A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5
Phos-pho-res-cent wave on a trop-i-cal sea— is a cold fire.———
Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C
(F bass pedal tone)
Don't cross the line.——
The pat-tern of moon-light on the bed-room floor——— is a

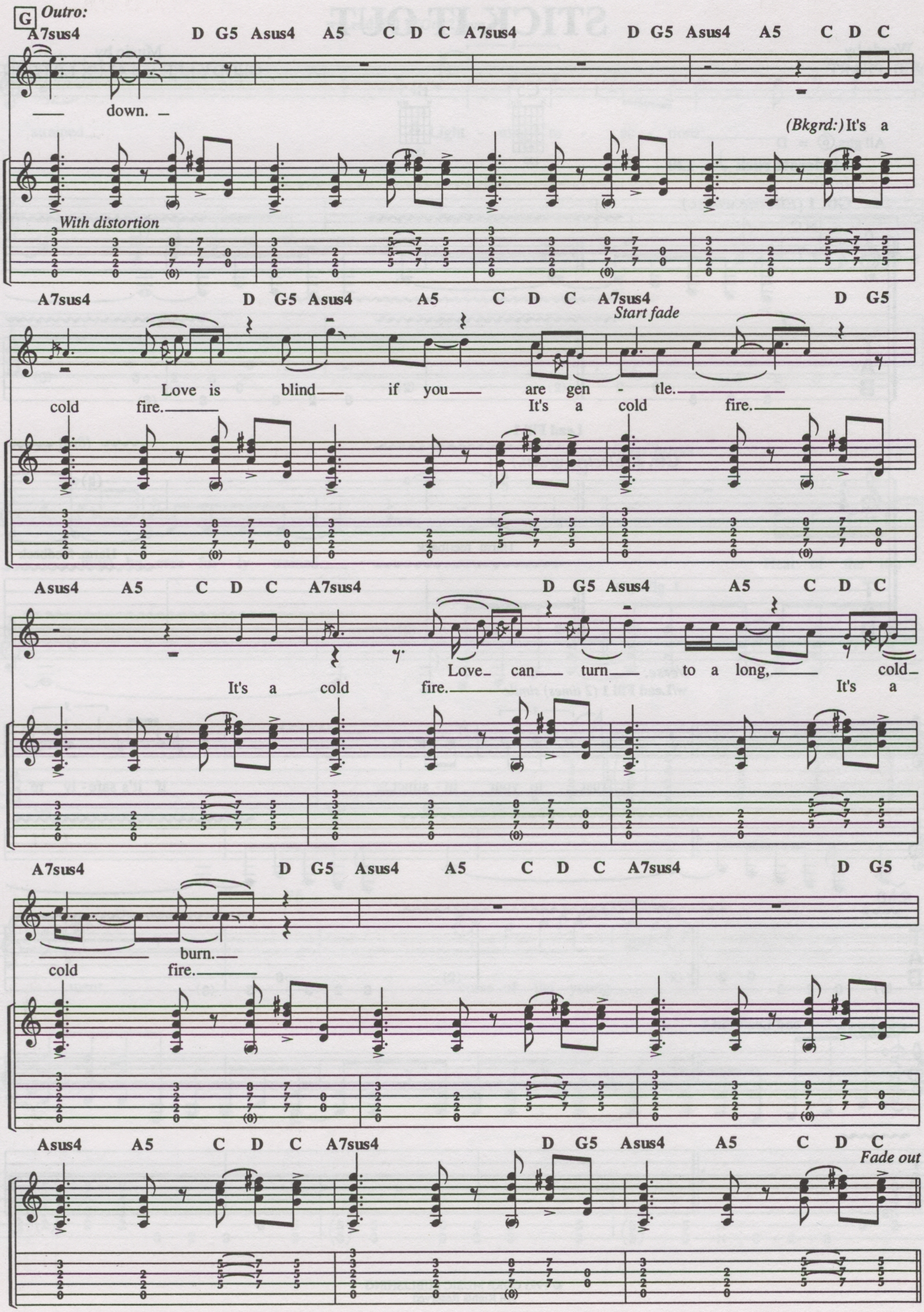

A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5
(A bass pedal tone)
cold fire. Don't let me down. The flame at the heart of a
Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C
pawn-bro-ker's dia-mond is a cold fire. Don't break the spell. The
A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C
(F bass pedal tone)
(A bass pedal tone)
look in your eyes as you head for the door is a cold fire. I'll be a-round
Fsus2 G5 Am7
if you don't push let me down too far.
Clean tone with chorus


Fsus2
G5
Am7
To Coda
I'll be a - round
if you don't push let me
Fsus2
G5
Am7
I'll be a - round
if you don't push me down
too far.
Fsus2
G5
I'll be a - round
if you don't push me down.
E Guitar Solo:
F5
Guitar 1
mp
Guitar 2
mf
With distortion


A5
Slight A.H.
F5
Am
C
F
G
Continued in notation
Grad. bend
With Fill 1
A7sus4 Asus4 A7sus4 D G5 Asus4 C D C A7sus4 Asus4 A7sus4 D G5 Asus4 A5 C D C
D.S. 𝄋 al Coda ⊕
Guitar 1
(Bkgrd:) Don't go too far.
With distortion
Fill 1
Guitar 2


Coda
F
Am7
Fsus2
G5
I'll be a - round.
if you don't push me down-
Guitar 1
With chorused clean tone
Guitar 2
mp
With distortion
Let ring throughout
Am7
Fsus2
too far. I'll be a - round
if

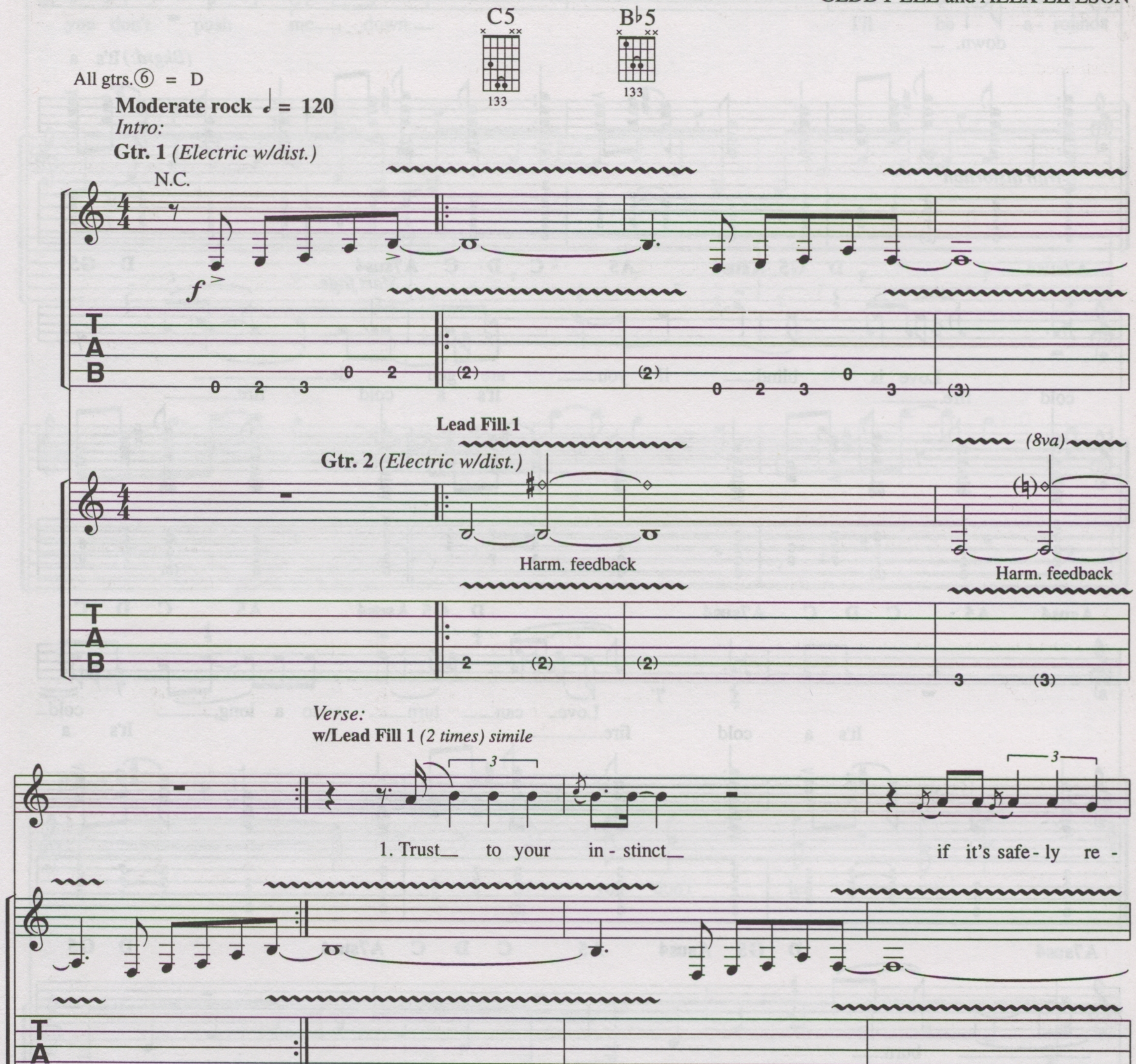

G5
Am7
you don't push me— down.—
I'll be a - round-
Fsus2
G5
if you don't let me—


G Outro:
A7sus4 D G5 Asus4 A5 C D C A7sus4 D G5 Asus4 A5 C D C
down.
(Bkgrd:) It's a
With distortion
A7sus4 D G5 Asus4 A5 C D C A7sus4 D G5
Start fade
Love is blind if you are gen - tle.
cold fire.
It's a cold fire.
Asus4 A5 C D C A7sus4 D G5 Asus4 A5 C D C
Love can turn to a long, cold
It's a cold fire.
It's a
A7sus4 D G5 Asus4 A5 C D C A7sus4 D G5
burn.
cold fire.
Asus4 A5 C D C A7sus4 D G5 Asus4 A5 C D C
Fade out

STICK IT OUT

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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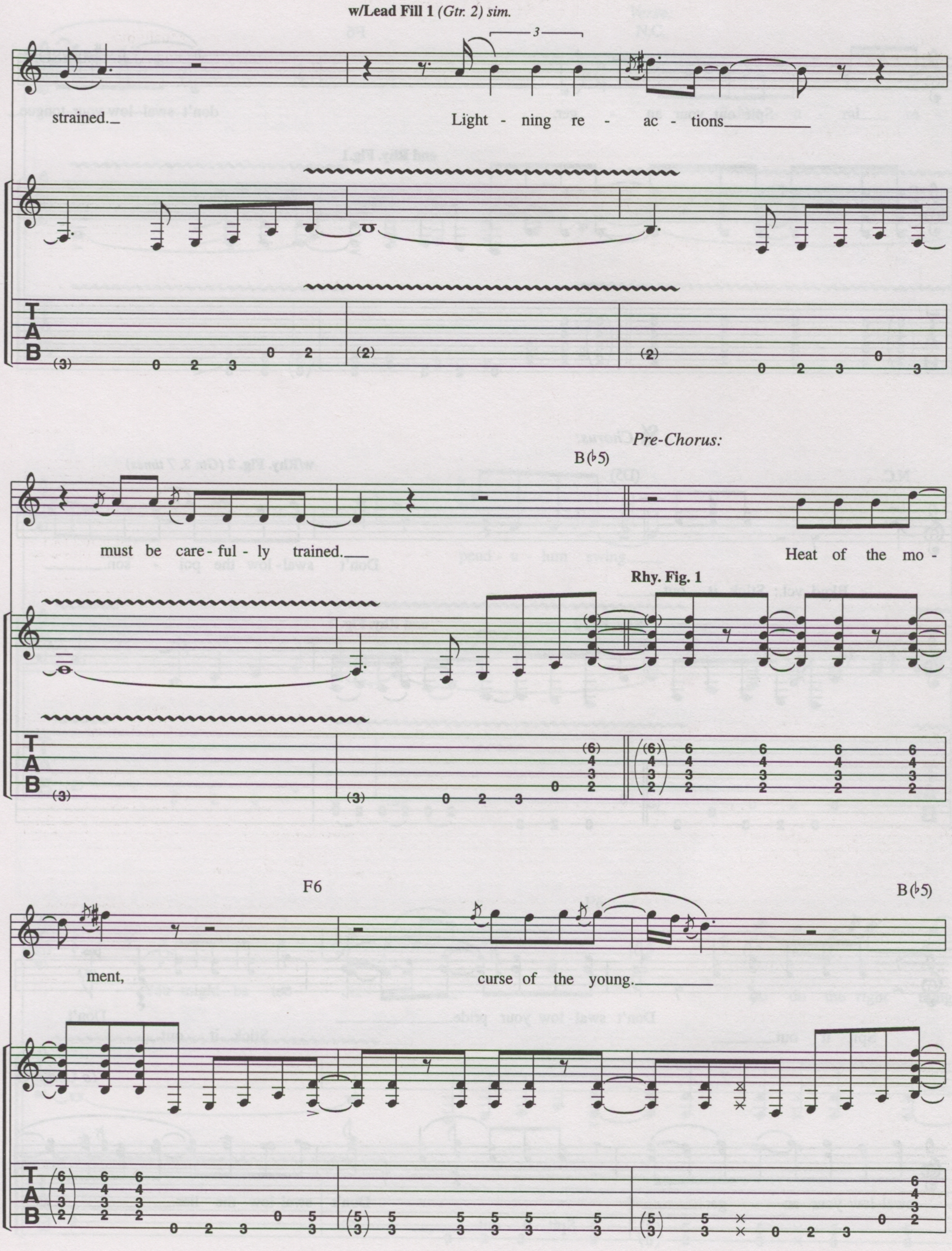
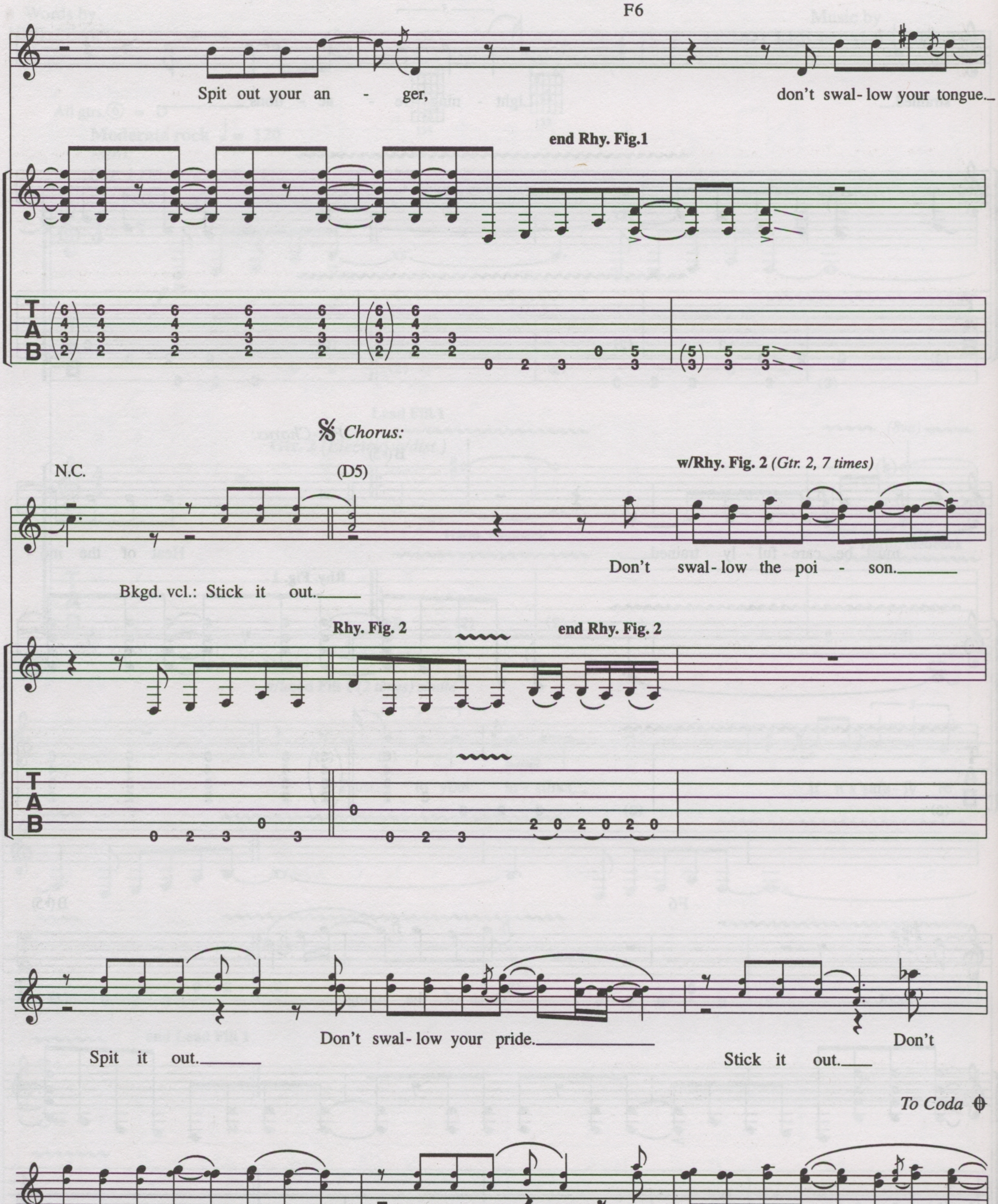
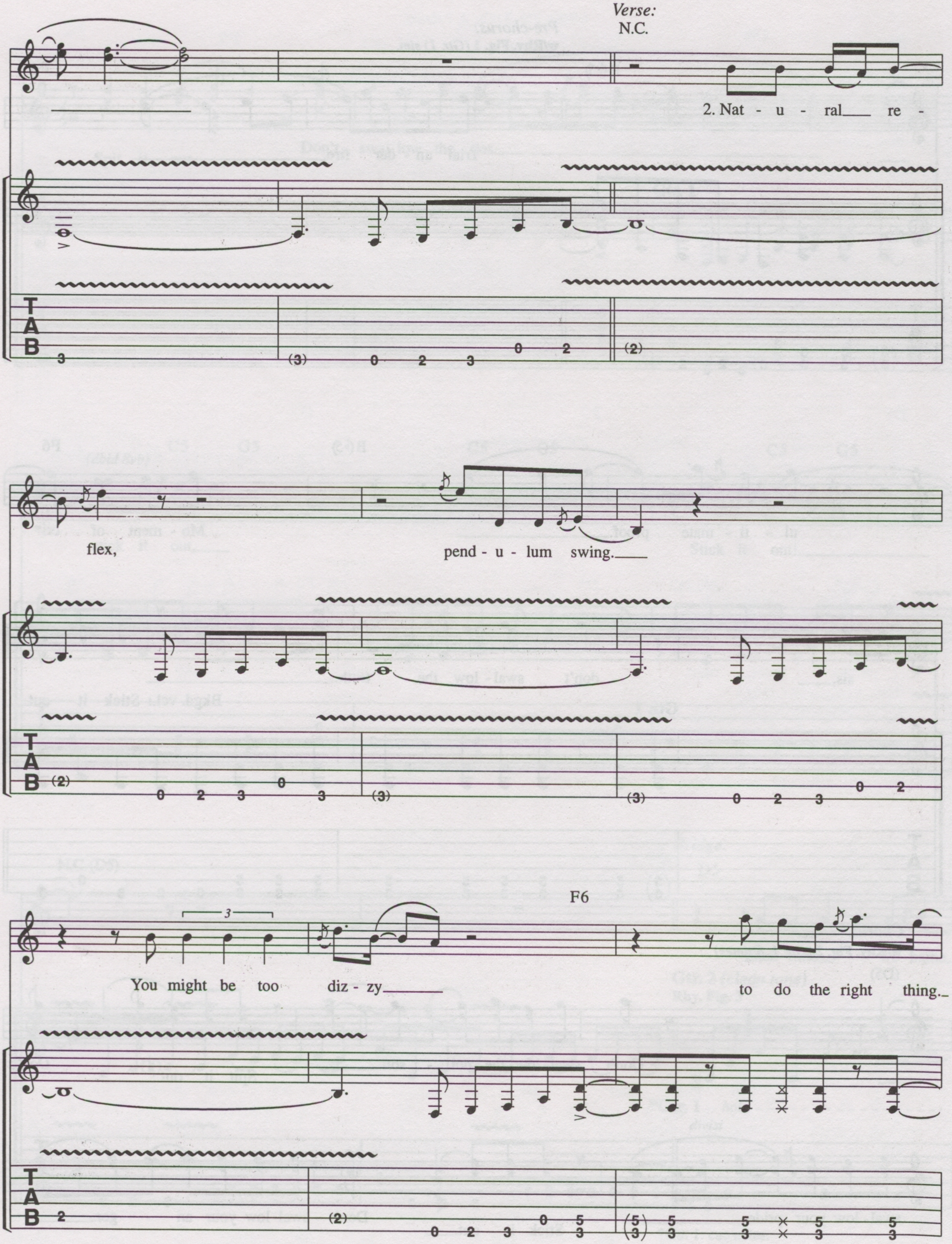
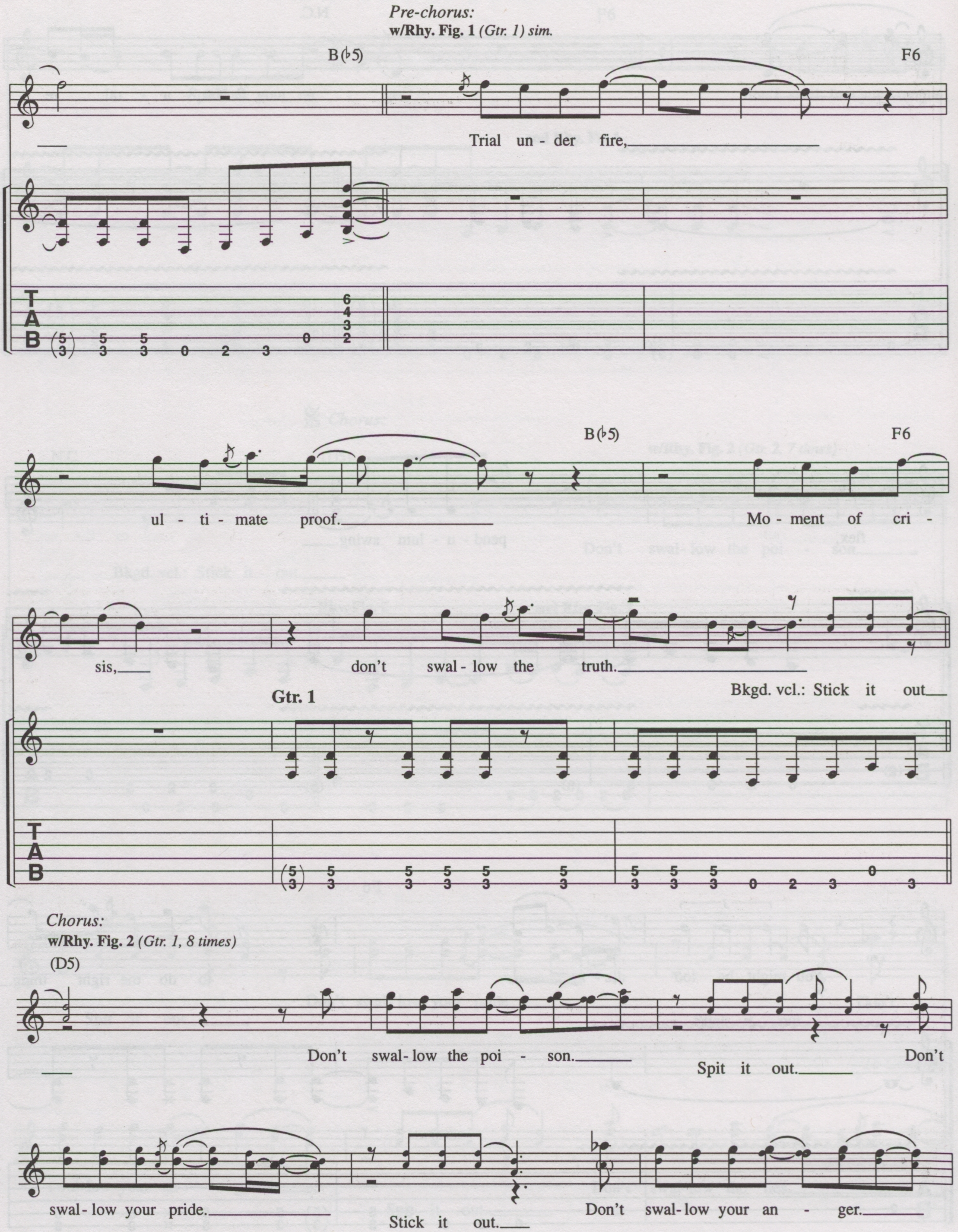
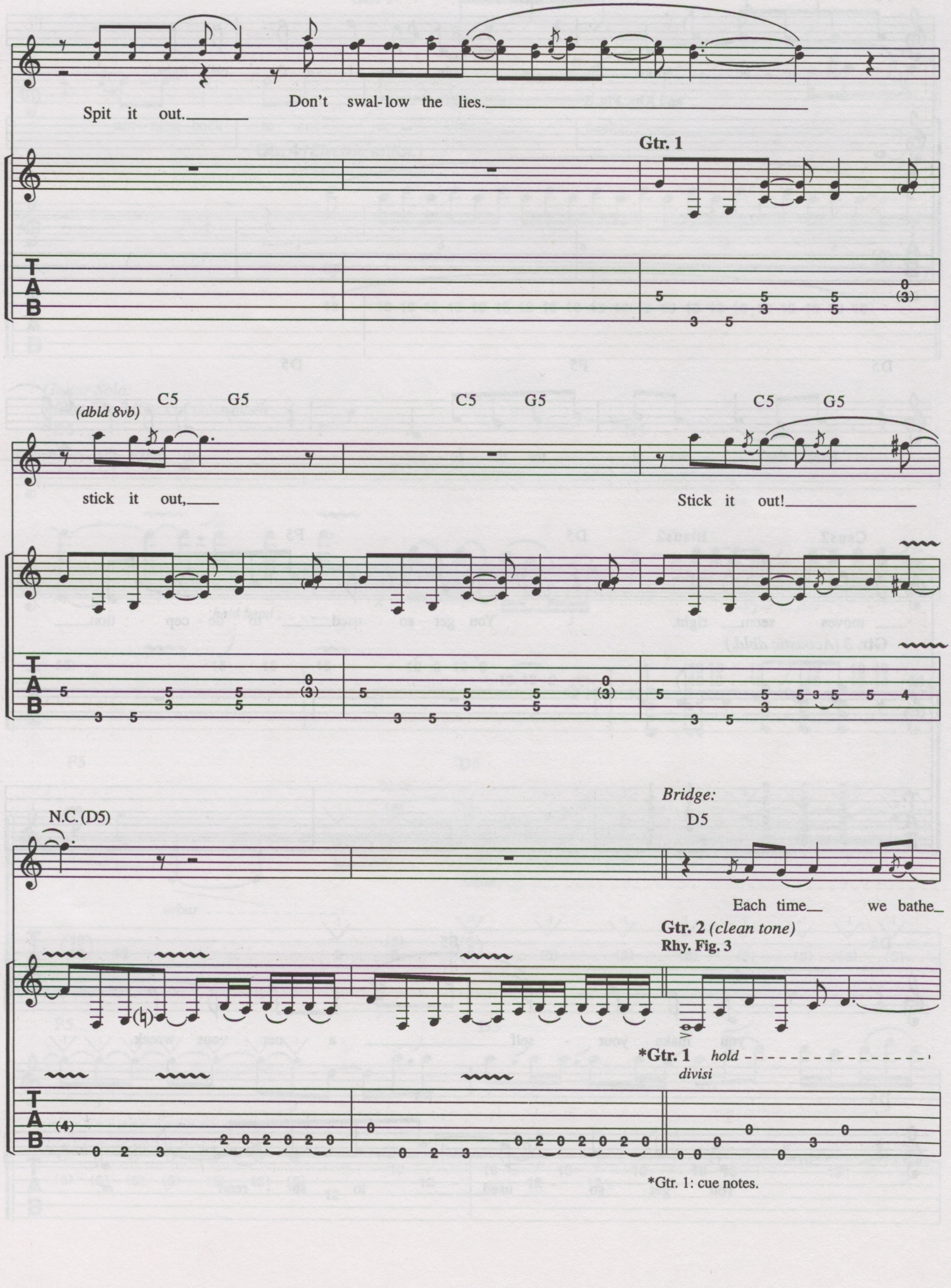

w/Lead Fill 1 (Gtr. 2) sim.
strained.
Light - ning re - ac - tions
Pre-Chorus:
B(♭5)
must be care-ful-ly trained.
Heat of the mo -
Rhy. Fig. 1
F6
ment,
curse of the young.
B(♭5)

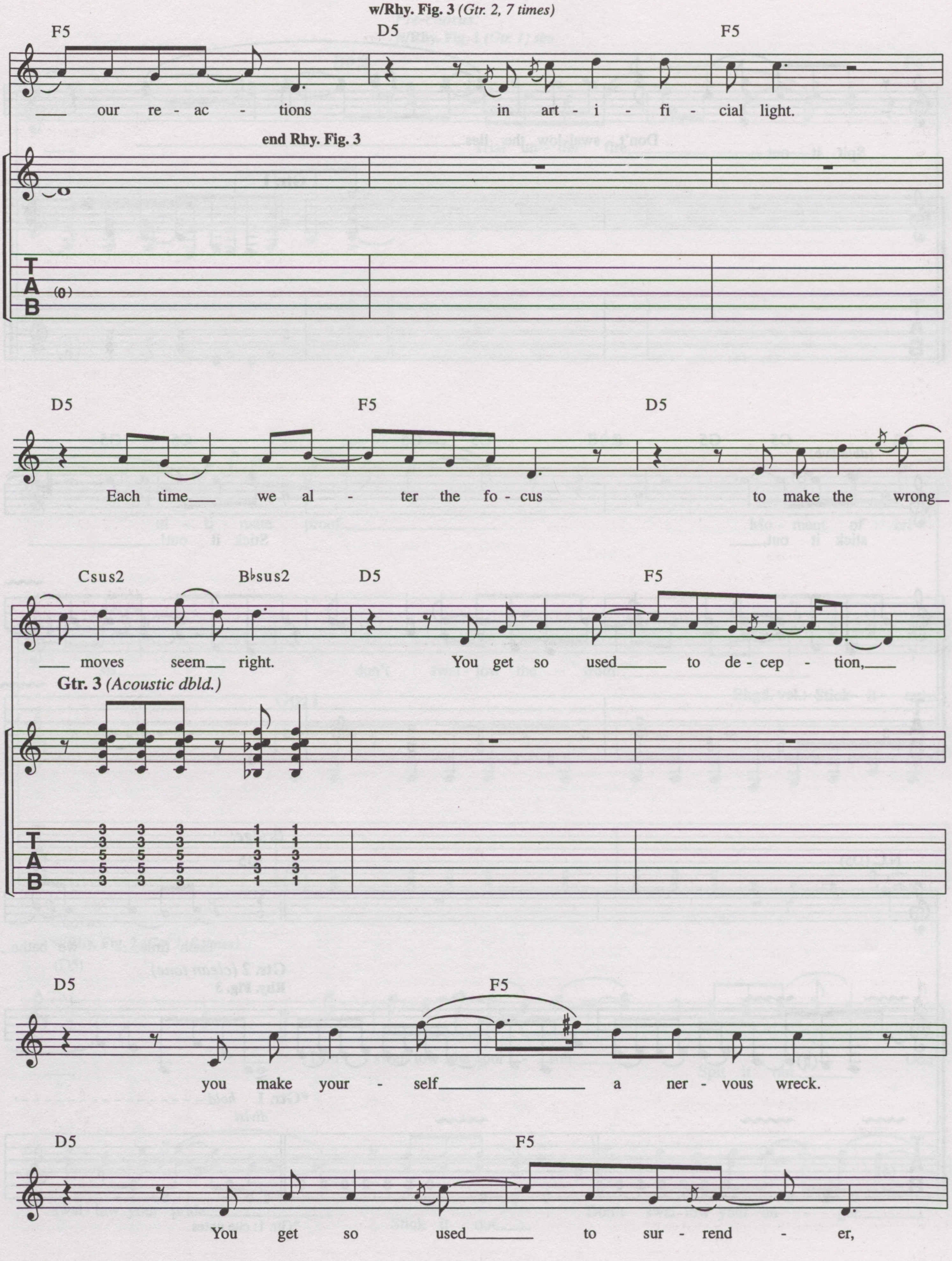

F6
Spit out your an - ger, don't swal- low your tongue.
end Rhy. Fig.1
TAB
Chorus:
N.C.
(D5)
w/Rhy. Fig. 2 (Gtr. 2, 7 times)
Bkgd. vcl.: Stick it out.
Don't swal- low the poi - son.
Rhy. Fig. 2
end Rhy. Fig. 2
TAB
Spit it out.
Don't swal- low your pride.
Stick it out.
Don't
To Coda
swal- low your an - ger.
Spit it out.
Don't swal- low the lies.

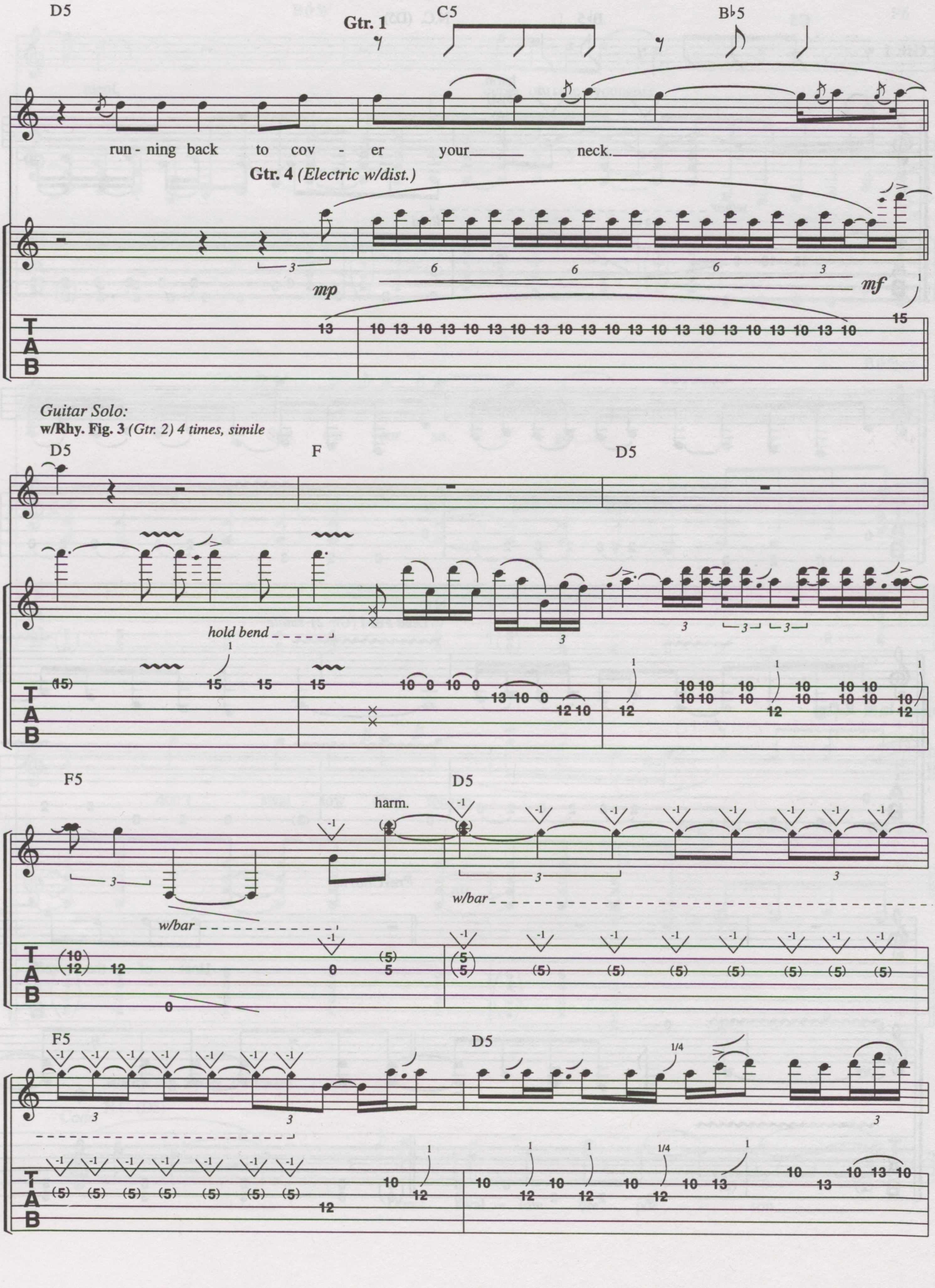

Verse:
N.C.
2. Nat - u - ral re -
flex,
pend - u - lum swing.
F6
You might be too diz - zy
to do the right thing.

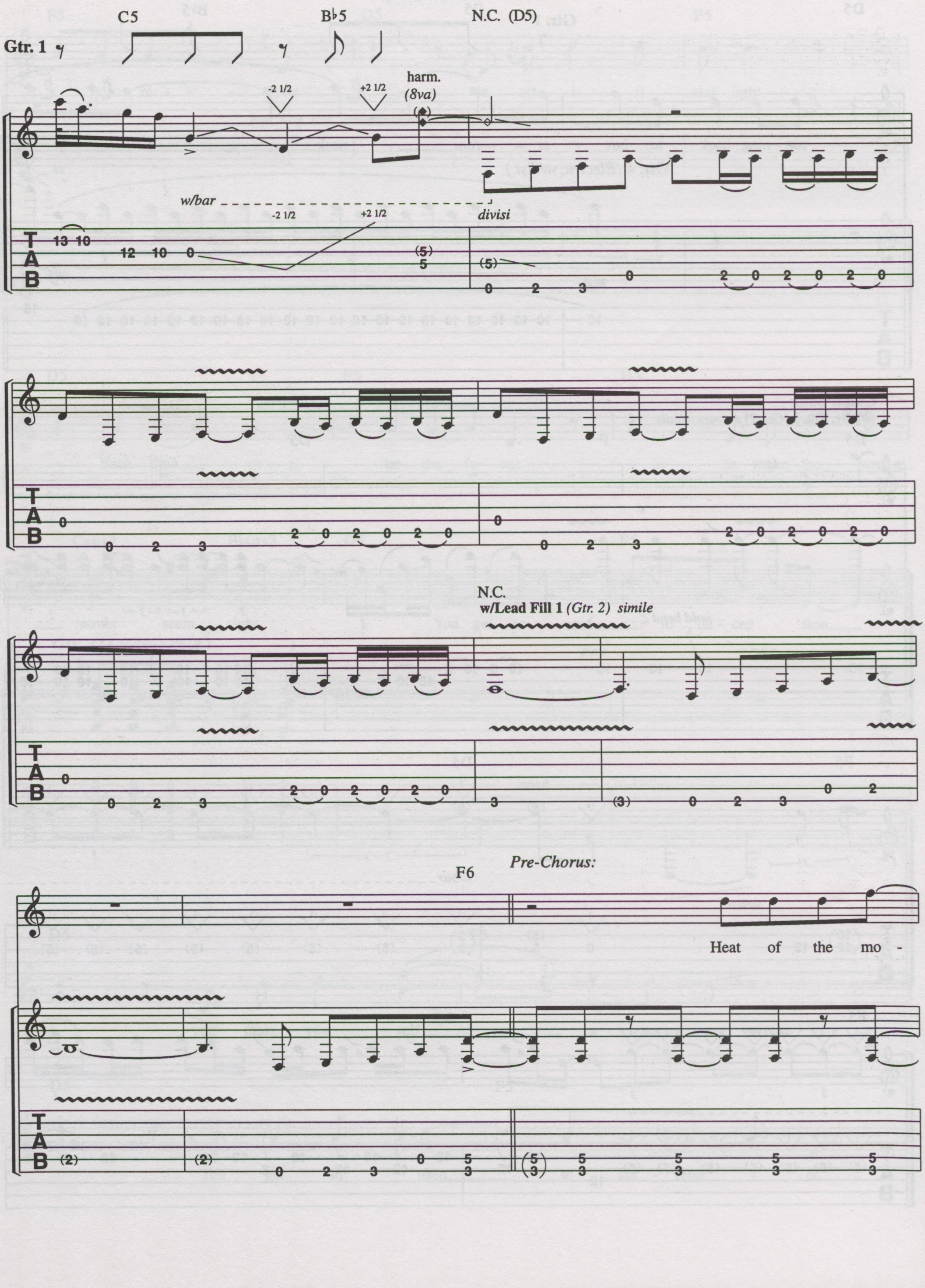

Pre-chorus:
w/Rhy. Fig. 1 (Gtr. 1) sim.
B(♭5)
F6
Trial un - der fire,
T
A
B
ul - ti - mate proof.
B(♭5)
F6
Mo - ment of cri -
sis,
don't swal - low the truth.
Bkgd. vcl.: Stick it out
Gtr. 1
Chorus:
w/Rhy. Fig. 2 (Gtr. 1, 8 times)
(D5)
Don't swal - low the poi - son.
Spit it out.
Don't
swal - low your pride.
Stick it out.
Don't swal - low your an - ger.

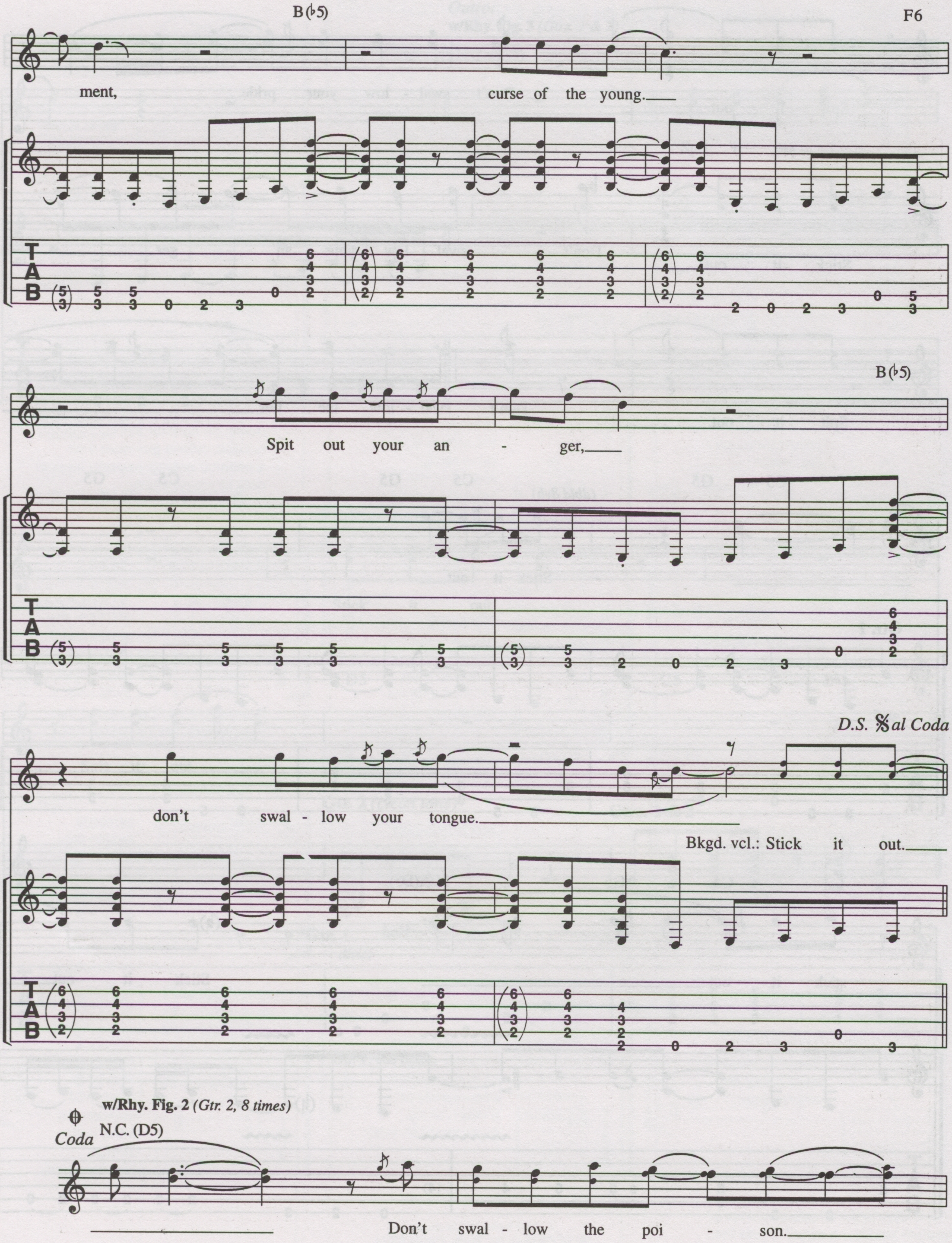


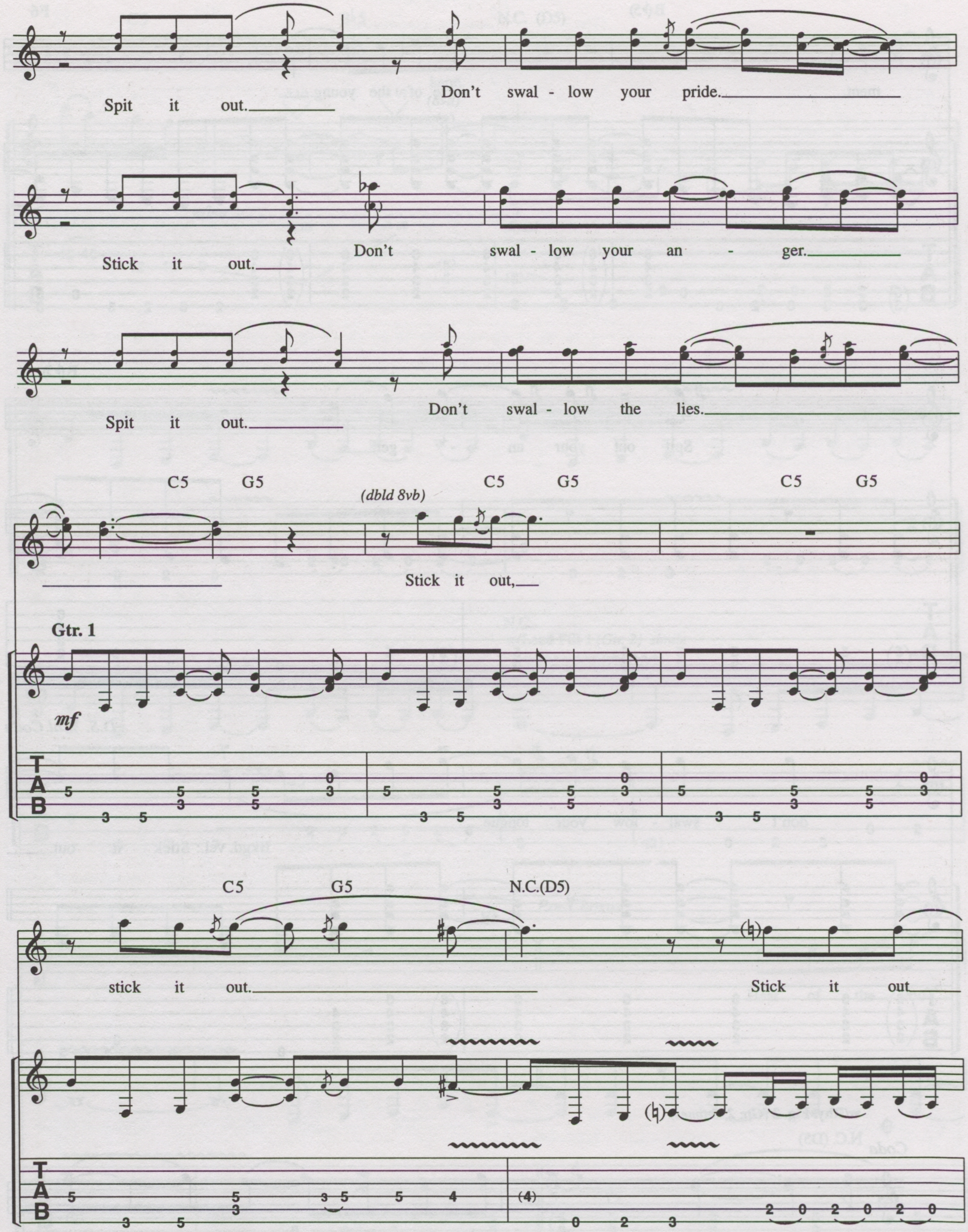
*Gtr. 1: cue notes.

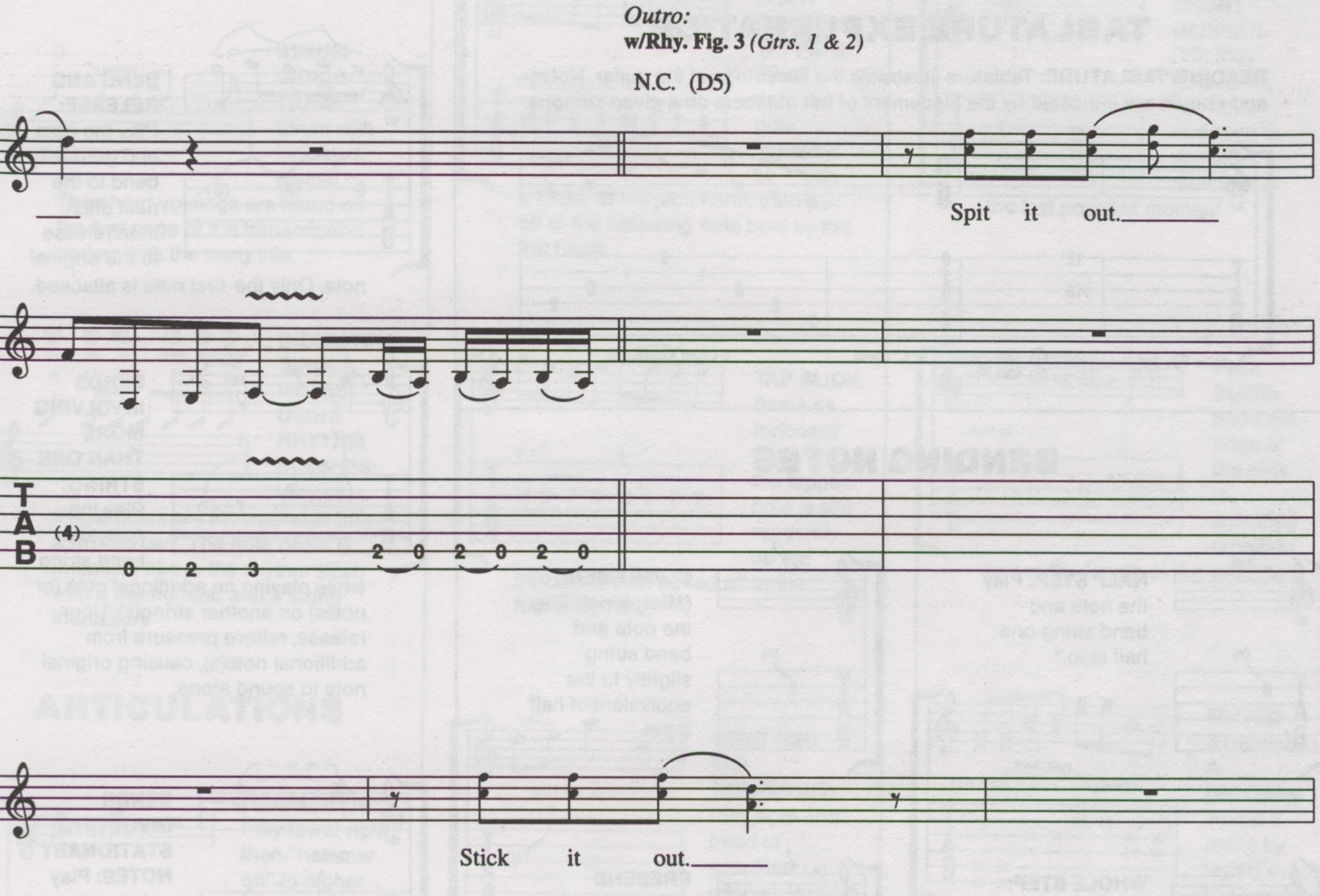

w/Rhy. Fig. 3 (Gtr. 2, 7 times)
F5
D5
F5
our re - ac - tions in art - i - fi - cial light.
end Rhy. Fig. 3
(0)
D5
F5
D5
Each time we al - ter the fo - cus to make the wrong
Csus2
B♭sus2
D5
F5
moves seem right. You get so used to de - cep - tion,
Gtr. 3 (Acoustic dbld.)
3 3 3 1 1
3 3 3 1 1
5 5 5 3 3
5 5 5 3 3
3 3 3 1 1
D5
F5
you make your - self a ner - vous wreck.
D5
F5
You get so used to sur - rend - er,


D5
Gtr. 1
C5
B♭5
run - ning back to cov - er your neck.
Gtr. 4 (Electric w/dist.)
mp
mf
Guitar Solo:
w/Rhy. Fig. 3 (Gtr. 2) 4 times, simile
D5
F
D5
hold bend
F5
harm.
D5
w/bar
w/bar
F5
D5


C5
B♭5
N.C. (D5)
Gtr. 1
-2 1/2
+2 1/2
harm.
(8va)
w/bar
divisi
N.C.
w/Lead Fill 1 (Gtr. 2) simile
F6
Pre-Chorus:
Heat of the mo -


B(♭5)
F6
ment,
curse of the young.
B(♭5)
Spit out your an - ger,
D.S. 𝄋 al Coda
don't swal - low your tongue.
Bkgd. vcl.: Stick it out.
w/Rhy. Fig. 2 (Gtr. 2, 8 times)
Coda
N.C. (D5)
Don't swal - low the poi - son.

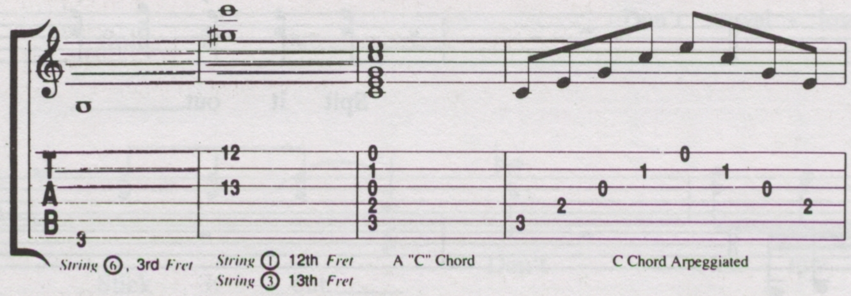

Spit it out.
Don't swal - low your pride.
Stick it out.
Don't swal - low your an - ger.
Spit it out.
Don't swal - low the lies.
C5 G5
(dbld 8vb)
C5 G5
Stick it out,
C5 G5
Gtr. 1
mf
TAB
C5 G5 N.C.(D5)
stick it out.
Stick it out
TAB


Outro:
w/Rhy. Fig. 3 (Gtrs. 1 & 2)
N.C. (D5)
Spit it out.
Stick it out.
D5
C5
B♭5
Spit it out.
Gtr. 2 (clean tone)
Gtrs. 1 & 2
*Gtr. 1
hold
divisi
*Gtr. 1: cue notes.

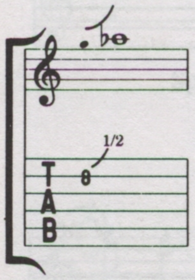
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

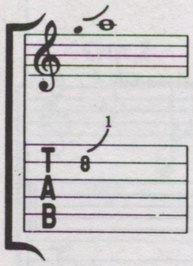
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



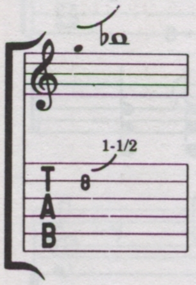
BENDING NOTES



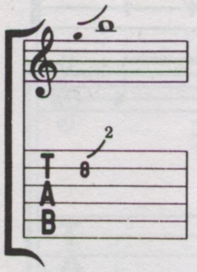
HALF STEP: Play the note and bend string one half step.*



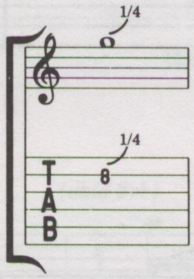
WHOLE STEP: Play the note and bend string one whole step.



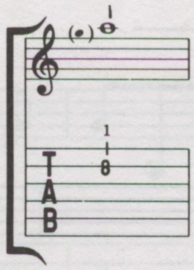
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



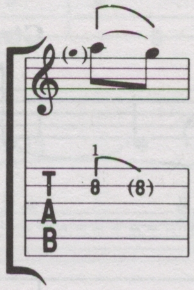
TWO STEPS: Play the note and bend string two whole steps.



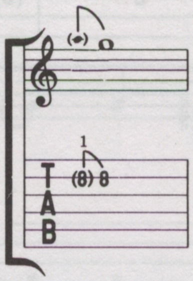
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



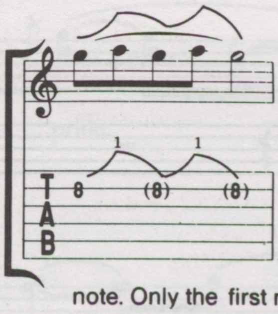
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



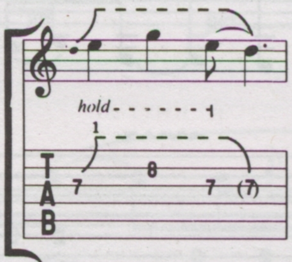
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



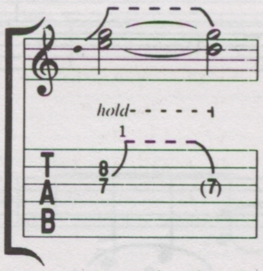
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



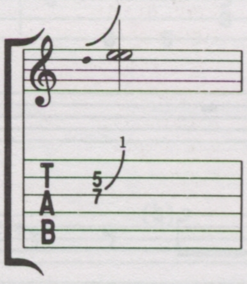
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



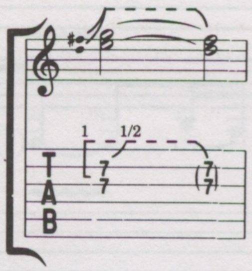
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

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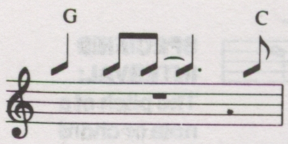
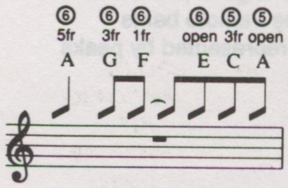
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES



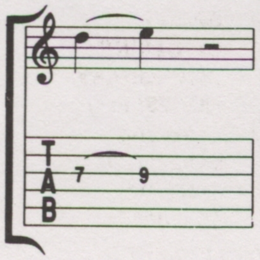
STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

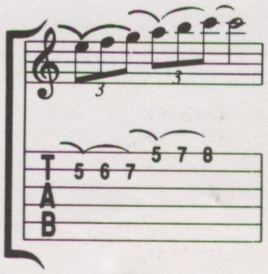


INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

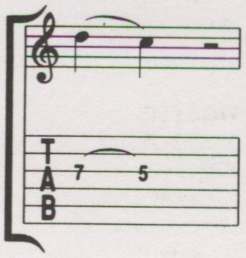
ARTICULATIONS



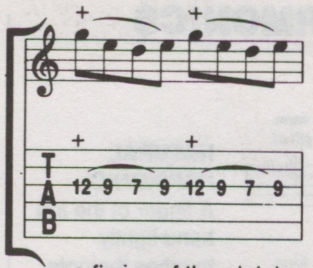
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



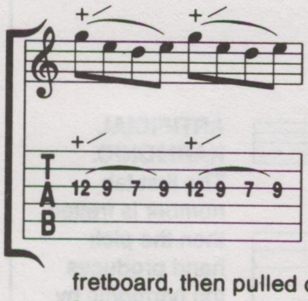
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



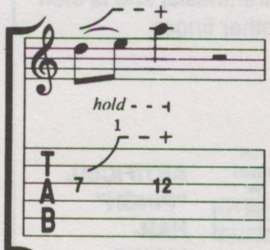
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



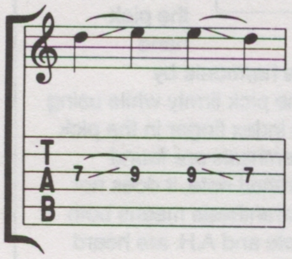
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



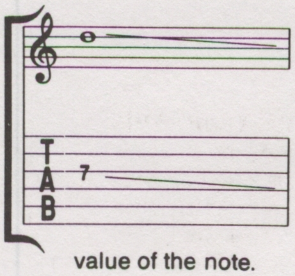
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



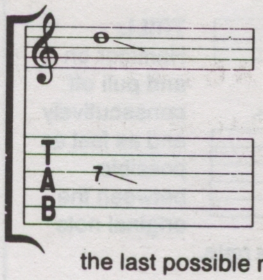
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



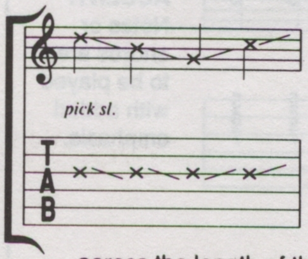
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



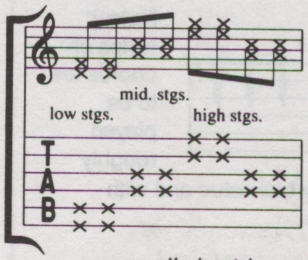
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



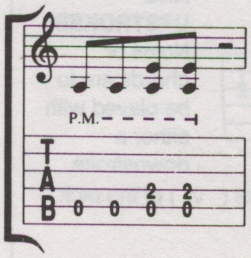
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



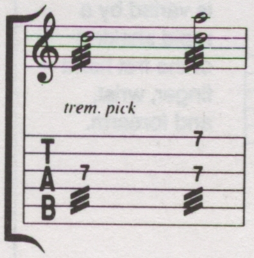
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).



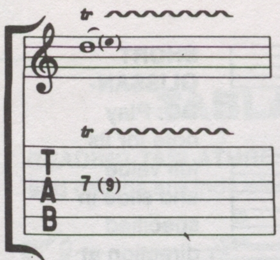
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



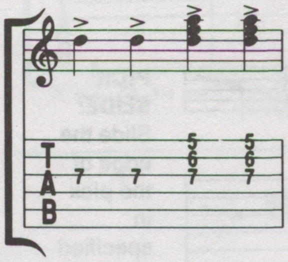
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



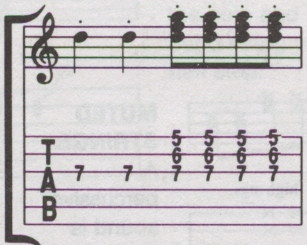
TREMOLO PICKING: The note or notes are picked as fast as possible.



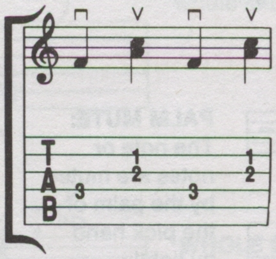
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



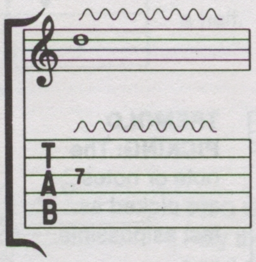
ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

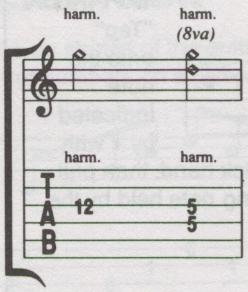


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓.) or upstroke (∨) of the pick.

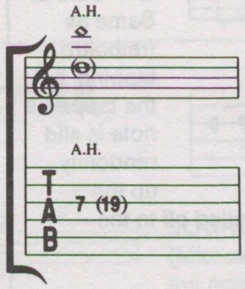


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

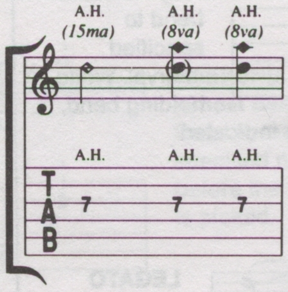
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

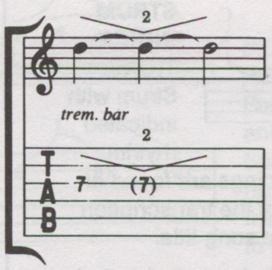


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

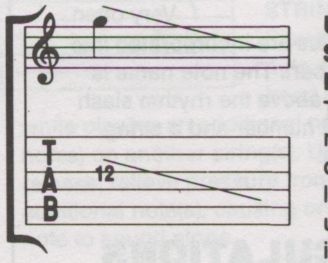


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

RUSH

WORKING MAN

2112

A PASSAGE TO BANGKOK

A FAREWELL TO KINGS

CLOSER TO THE HEART

XANADU

HEMISPHERES

LA VILLA STRANGIATO

THE TREES

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